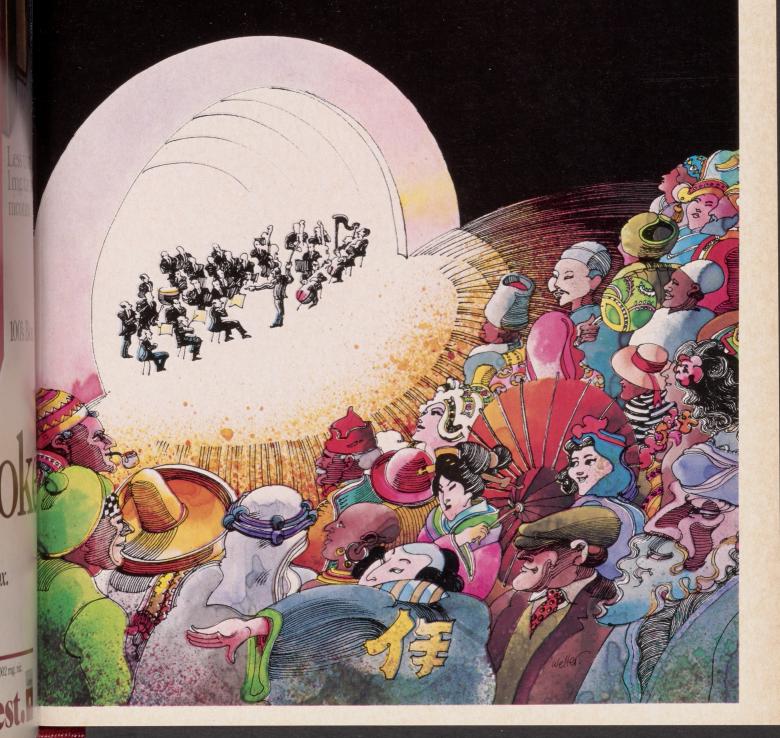
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PERFORMING ART

California's Theatre & Music Magazine

August, 1984 / Vol. 18, No. 8









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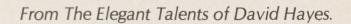
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a conversation with THARON MUSSER

by BEVERLY GRAY

THARON Musser doesn't look much like a magician. With her sensible haircut, her shrewd green eyes, her hearty laugh, and a voice that hints at a country drawl, she could be someone you've known all your life. A neighbor, perhaps; a fondly remembered schoolmarm; your favorite aunt.

But this forthright, good-humored lady has worked her magic on scores of Broadway productions. As one of America's pre-eminent lighting designers, she has added enchantment to *Dreamgirls* and *A Chorus Line, Follies* and *Pacific Overtures*. Right now five of her shows are running in New York, not to mention American Ballet Theatre's new *Cinderella*. She has just done *The Genius* for

L.A.'s Mark Taper Forum, where she serves as staff lighting designer, and is readying a 42nd Street road company for an Australian tour. Pretty fair for a gal from the mountains of Virginia, whose introduction to theatre was the high school senior play.

At Berea College in Kentucky, where she studied theatre in a one-man department, Musser learned that "to go on stage is the most frightening thing in the world." Nor did she much like sewing on buttons and shopping for props. By the time she entered the Yale School of Fine Arts for an advanced degree ("from the ridiculous to the sublime," quips Musser), she had settled on lighting as her chosen field.

Yale meant the chance to catch Broadway-bound plays trying out in New Haven: "We saw virtually all the shows that came through in that era, absolutely convinced that we could do them better-little did we know!" It also meant the impoverished life of a grad student. A sympathetic professor found her odd jobs, her favorite being a stint at a hotel supplier's convention where she tended the steak booth ("I had steak for three days. That was the greatest!"). Both at Berea and Yale, Musser found help and encouragement, but she shrugs off the talk of mentors by citing a saying of Doris Humphrey's: "If you want a helping hand, look at the end of your arm."

Just what does a lighting designer do? Few people can answer that question with confidence. To use Musser's terms, lighting is the "most intangible, most ephemeral" of all theatre crafts - it is also the newest. In Shakespeare's open-air playhouse you knew it was night if they carried a torch onstage; later on, wicks in oil served as primitive light sources. Even a few decades ago those rare theatre people who saw "the sculptural possibilities of light" were stymied by the lack of a workable technology, and were forced to be content with achieving visibility for the actors. "Eyeball lighting," Musser calls it.

Particularly in this country, the designers who brought stage lighting into the twentieth century have been women. Musser got out of college at a time when Jean Rosenthal and Peggy Clark were busy transforming the field. She now says, tartly, "A big reason that women more or less pioneered the whole thing is that" (here she lowers her voice conspiratorially) "it didn't pay anything. And it's still sort of low man on the totem pole, until you get to where you can command the money. But it didn't pay anything in those days, to speak of. So that if a guy was trying to support a family-forget it!"

man being

oride in h

That was before television provided another source of income for somebody starting out. Musser herself hung around TV studios when she was young and broke, but decided "that I would go crazy. First of all, there was no color then. And in TV your first obligation is to satisfy a machine, which is the camera. I'm much more involved with satisfying the human eye ... direct." Musser admits to being somewhat fanatical about seeing her world without outside interference. "I've never worn colored glasses, because I think it distorts what you're seeing. I don't carry a camera, ever, because I think it's a crutch. You need to remember atmospheres. They

6

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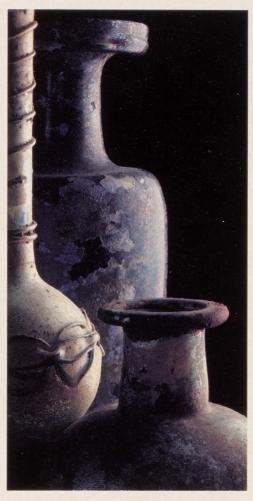
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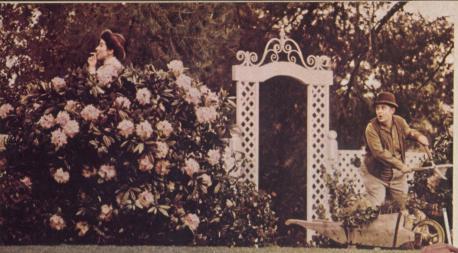
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Donna McKechnie in "A Chorus Line"

should be engrained in you."

Musser's own ability to remember atmospheres, and to re-create them on stage, has served her well since her Broadway debut show in 1956, the original production of Long Day's Journey into Night. Here, she used the fogs of Eugene O'Neill's native Connecticut to reinforce the sense of impending tragedy. Years later, she designed both Neil Simon's Plaza Suite, which took place at the Plaza Hotel in New York, and his California Suite, set at the Beverly Hills Hotel: "You could say in many ways basically the same play. Both comedies, et cetera. But the look needs to be quite different, as far as I'm concerned. California atmosphere is very different from New York atmosphere, in terms of the kind of light. Because the Pacific Ocean has a very different color from the Atlantic Ocean, and the smog is different from the pure dirt [a mischievous chuckle here] we have in New York." And so her design must take into account these fine distinctions: "It's not that people in the audience should notice it, but I insist that subconsciously it matters."

Another part of the lighting designer's job is to help the audience to focus, "to look where we want them to look." In a straight show the trick is to devise a cueing scheme so subtle that it does not distract, even when (as in the case of Neil Simon's *Brighton Beach Memoirs*) the actors move upstairs and downstairs, indoors and out. With musicals Musser

works to gear her lights to the dynamics of the music: "You are going for that applause at the end. And you can help make or break that applause in terms of the lights and how you move them."

In the case of the musical *Mame*, a tricky Jerry Herman score made Musser's task all the more difficult. "Getting the cueing right on the number 'Mame' took me two or three weeks. Finally, the first night that everything was right on the button in terms of the dynamics of the number, we stopped the show five times." It's a matter of building audience

adrenalin to correspond with the adrenalin mounting on stage. Says Musser, "That's part of the fun of doing a musical, to really take that audience by the hand and say, 'Okay, applaud now'."

Given her druthers, Musser would probably spend much of her time lighting modern dance, as she did at the start of her career. She loves the challenge of a bare stage and a body in motion: "It's moving sculpture." But her favorite theatre experiences stem from her work with director-choreographer Michael Bennett, who encourages intense col-

"Follies"







From the Center Theatre Group/Mark Taper Forum production of "The Genius" with, in foreground, Mare Winningham and Andrew Robinson.

laboration in all his projects. Bennett's creative corps includes Musser, costumer Theoni Aldredge, and set designer Robin Wagner. Starting from scratch with the kernel of an idea, they have together come up with *A Chorus Line* and *Dreamgirls*, and a new musical is now afoot ("A sex show," she says with a wicked grin, "very funny.")

At this point in her career, "I don't care to work anymore just being called in to light. I like to be involved because I am a theatre person, not just a lighting designer. Lighting is a supportive art, there's no doubt about that, but it's the involvement in the entire project that's very exciting. It's the ideal way to work."

When a show is developed in collabo-

ration, it is impossible, in Musser's mind, to separate one achievement from another. Hence her outrage that the voters who awarded her Tonys for her razzledazzle lighting of *Dreamgirls* and *A Chorus Line* chose to overlook Robin Wagner's contributions to the same shows. In *Dreamgirls* her lights were mounted on his moving towers, which poses the question, "Where does the set leave off and the lights begin? How can you give an award for one and not the other?"

Of course, Musser is skeptical about the whole process of award-giving. As late as 1968, there was no Tony for lighting design. That year, when Musser was once again asked to place an ad in the (continued on p.29)

"Pacific Overtures"



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You can't compare it to any other chair.

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P.G. Wodehouse, best known as the creator of Jeeves and Bertie Wooster, and Guy Bolton were a pair of Englishmen who left their stamp on the American musical theatre through collaborations as lyricist (Wodehouse) and librettist (Bolton) with Jerome Kern and George Gershwin. Their wit, separately or as a team, informed such shows written from 1915 until the mid-'30s as "Very Good Eddie," "Lady Be Good," "Oh, Kay!", "Girl Crazy" and "Sitting

Wodehouse and Bolton chronicled their theatrical experiences in 1953, in a memoir called "Bring on the Girls! - The Improbable Story of Our Life in Musical Comedy..." which has just been reissued in an excellent paperback edition by Proscenium Publishers/Limelight Editions, publishers of books on the performing arts.

Such personages as the Astaires, Marion Davies, Gertrude Lawrence, Flo Ziegfeld, Abe Erlanger, Kern, Noel Coward, George and Ira Gershwin pass in delightful, anecdotal review in a book that - as the chapter reproduced here testifies - deals not so much with the workings of the theatre as with the art of making readers laugh.

Bring on the Girls!

by P.G. WODEHOUSE and GUY BOLTON

HAT 1924 season in London when the first two [Primrose and Lady Be Good] of the Gershwin series of shows were written was one of extraordinary gaiety. Was it because the Astaires were there to hobnob with?-The Astaires, George Gershwin and his piano, George Grossmith who knew everybody in Lon-

Adele had the faculty of making any party from two to fifty-two into a success. Such words as enchanting, delicious, captivating did not seem like tired adjectives from a Hollywood pressbook when applied to her. She could be impish, she could be wise, she could be tender, she could be honest and friendly-are we conveying the impression that we like Adele Astaire? If so, it is all right with us. It is the impression we wish to convey. How nice if she could have gone on and on with brother Fred. How nice if George Gershwin could have gone on and on writing for them. His music suited them to perfection.

One week end Guy encountered Adele at Knole. Knole is one of the top great houses of England. For those who don't know it, or who have not read the books of Victoria Sackville-West, in which its atmosphere is wonderfully evoked, a thumbnail sketch might be in order.

Belonging to Elizabeth's reign, Knole is all of one style as so few great houses are, and is generally conceded to be the

From the book BRING ON THE GIRLS! by P.G.

Wodehouse and Guy Bolton. Copyright ©

P.G. Wodehouse



Guy Bolton



Knole - 365 rooms, 52 staircases, and 12 courtyards. (The haunted bathroom is the small window on the extreme left.)

finest example of domestic Tudor architecture in England. It is built on a chronological plan, containing three hundred and sixty-five rooms, fifty-two staircases, twelve courtyards, and twenty bath-

rooms - including one that is haunted. It is packed with art treasures, Vandykes, Reynoldses, Gainsboroughs and Romneys elbowing each other for the spot on the wall with the best light. All in all

1953 by P.G. Wodehouse and Guy Bolton. Reprinted with permission of Proscenium Publishers Inc./Limelight Editions, publishers of books on the performing arts.





Adele and Fred Astaire, as pictured on the cover of their 1926 "Lady Be Good" album.

quite a lot of house.

At the time Adele and Guy were weekending there the family were living in reduced circumstances. They were huddled into a corner of the cosy edifice where their simple wants were tended by a staff of only twenty-two servants. The gardens, which had been laid out on a scale commensurate with that of the house, had fifteen gardeners hustling round to do the work which had once commanded the services of thirty.

What were Broadway characters doing in such surroundings? Well, Adele had already had several offers to supply her with some such setting of her own, but Guy—?

Guy was there because Lady Sackville had also been, but a few years before, a Broadway character. She had appeared in Guy's first play, *The Rule of Three*, and then again in *Polly-with-a-Past*...Anne Meredith, a charming and talented actress.

A wonderful dinner, some satisfactory bridge, a little dancing—there was a fresh supply of American phonograph records, and Adele Astaire to dance with if you could buck the line.

Then came the hour when whiskey and sodas were at the nightcap stage and the company drifted into corners, breaking up into little groups of fours, threes and twos. Lord Sackville made announcement of what the doings would

be on the morrow, church or golf, and an expedition, by invitation of the Astors, to visit nearby Hever, home of the Boleyns, where poor Anne had first met Henry. These suggestions were all on a take-it-or-leave-it basis. You could breakfast when you pleased from the row of hot plates in the dining room. You could lunch or not as you pleased so long as you told the butler. The only "must" was the cocktail hour, dinner and a white tie. That was week-ending in England as still



P.G. and Gertrude Lawrence during rehearsals of "Oh, Kay!" (1926)

surviving in 1924. Not much left of that sort of thing today, alas, save only at dear old Blandings.

Guy was paddling round his bedroom in his pajamas, inspecting the Rowlandsons on its panelled walls, when there was a knock at the door. He opened it to find Adele attired in a heady negligee.

"Come right in," he said heartily. "This is what I call good old-fashioned hospitality. I didn't know Anne made such charming provision for her guests."

"It's a cute idea," said Adele, "but I'm holding out for a wedding ring and I understand the one your girl friends used to rent their apartments with is gone."

"Then to what do I owe the pleasure?"
"I want you to change rooms with me.
I've got the haunted bathroom."

"Haunted bathroom? Must be rather a modern ghost?"

"Yes, and the poor thing is very upset or nervous or something."

"How do you know?"

"Well, every fifteen minutes or so you'll hear the johnny flush."

"And there's nobody there?"

"No, but the eerie part of it is that this particular convenience is the difficult kind. You know how it is with English privies—there are the overheads, the buttons, the levers, the foot release and ye olde worlde pull-up. Then with the overheads with dangling handle, of which this specimen is one, for some it's a smart, quick pull, with others a long, steady slow one. This one's a devil—the coax-me variety."

"But yet the ghost?"

"Oh, the ghost has no trouble at all, just a gruesome rattle of the chain followed by an immediate 'whoosh.' Somehow it gives you a creepy feeling when a ghost seems to be more at home in your room than you are. I know I won't sleep a wink."

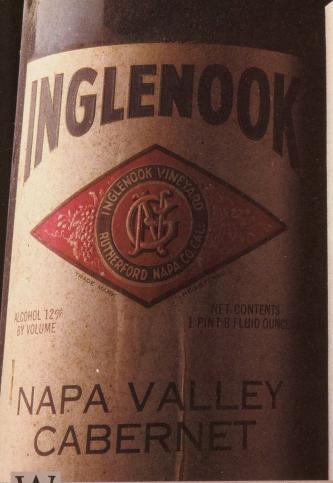
"We'll change, of course. I'm rather keen on ghosts. At bit of an amateur psychic researcher."

The shiftover was effected. The phenomenon continued at intervals and was certainly disturbing. Eventually Guy wriggled down under the covers so that hearing was sufficiently impeded for him to get to sleep. He was still in a state of concealment when a soft-footed lady's maid entered, drew the curtains, and then laid him out a pair of demitasse shorts, a lace brassière, a pair of stockings and a fetching sports costume.

He wakened during this operation but, being by inclination a slow getterupper, he decided to remain doggo. As he had supposed would happen, the maid withdrew without disturbing him.

(continued)

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George Gershwin (l.) and Jerome Kern

"I thought you wouldn't mind my coming in here, dohling," she said. "George was barricaded in ours and you know what men are in a bathroom. They fall asleep in the tub, I believe."

Guy made some inarticulate noise from under the covers pitched in as high a key as he could manage. The lovely peeress donned her robe and started out. As she passed the bed she gave Guy a hearty smack.

"Get up, you lazy girl," she said. "We're playing golf, remember?"

She went out in the hall and Guy heard a sharp cry. A moment later Adele appeared.

"For heaven's sake what's happened?" she said. "I just ran into Alex and when she saw me she almost fainted dead away."

Guy put on a scarf and dressing gown and went down to breakfast. Although the custom for ladies was a bedroom tray, there was no rule in the matter. Adele elected to go with him. They found one of Britain's forty marquises lifting the covers of a line of silver hot

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P.G. Wodehouse (with Clifford Grey rather than Guy Bolton as librettist) provided the lyrics for one of the hits of the 1928 Broadway season, Rudolf Friml's "The Three Musketeers". The producer was Florenz Ziegfeld, the lavish sets by Joseph Urban. Here, the ballet in Act II danced by the Albertina Rasch Girls.

plates, weighing his choice.

"Did you come into my room this morning and take a bath?" inquired Guy.

"Me? No, but-"
"Funny," said Guy, "I'd have sworn it was you. Of course I wasn't properly awake."

The marquis replaced the lid on the kedgeree.

"Excuse me a minute. I must pop up and have a word with the trouble-andstrife. She was in a bit of a dither about something.

He disappeared.

"Quite the gentleman, what?" laughed Adele, as she helped herself to one of those beautiful Cambridge sausages. "I suppose it's the influence of all these belted earls looking down on you from the walls."

"So you've been hobnobbing with the upper-crusters, have you?" said Plum [i.e., P.G.—Pelham Grenville—Wodehouse], meeting Guy on the return from Knole. "Pleasant enough people, no doubt, but we of the intelligentsia prefer something a bit more brainy. I remember that last time I dined with Johnny Galsworthy—"

"When was that?"

"Two days ago. It was the first time, too. Ethel met Mrs. Galsworthy at a garden party—the house we've taken for the summer is near his—and she invited us to dinner."

"Did he know your books?"

"He'd just bought one."

"How do you know he had 'just' bought it?"

"Because there was a mark in it. It seems it's been his habit when he stops reading to make a pencil note in the margin, so he'll know where he was."

"Which book was it?"



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Adele and Fred Astaire

"Right Ho, Jeeves. The mark was on the side of page ten."

"Did he say anything matey like, 'I laughed my pants off at that chapter in which Gussie Fink-Nottle presents the prizes?"

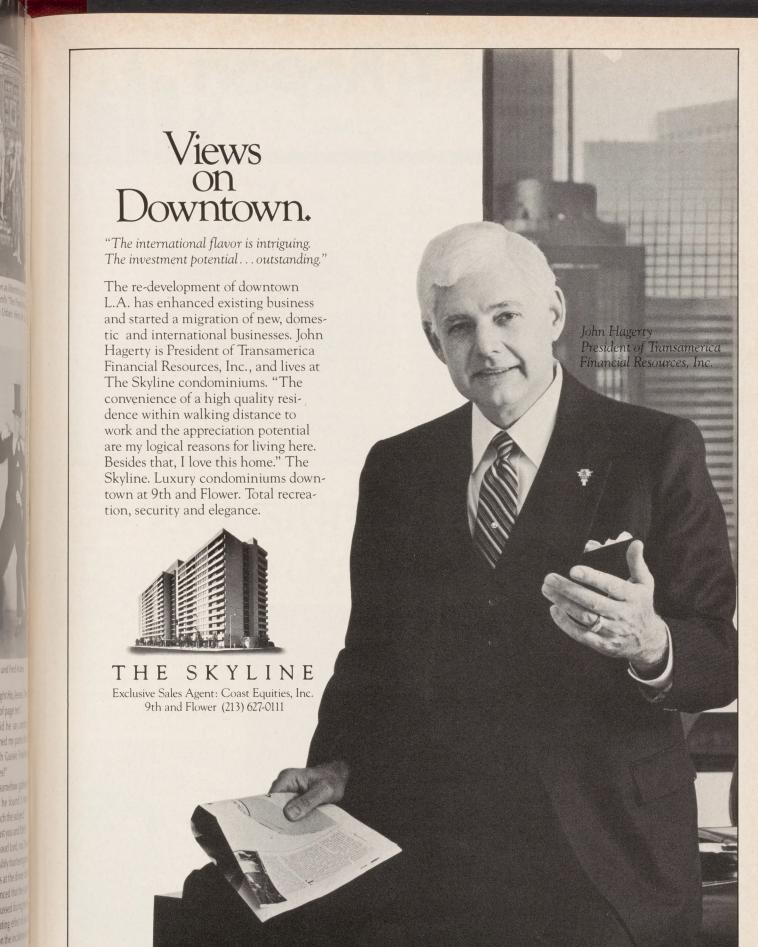
"I somehow gathered the impression that he found it more tactful not to broach the subject."

"Just you and Ethel?"

"Good Lord, no. There were twelve or possibly fourteen guests. As we took our seats at the dinner table Galsworthy announced that the subject that would be discussed during the meal was the deteriorating effect of educational uniformity on the incidence and development of genius."

"You don't mean that you had to talk about that?"

"Apparently it's a time-honored cus-(continued on p. 51)



83/4 %

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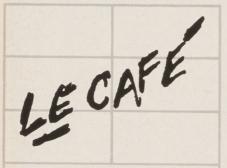


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MOMA'S BACK

For any New Yorker — even those with no more than a passing interest in cultural matters - the reopening of the Museum of Modern Art on West 53rd Street must count as one of the most welcome events of the 1983-84 season. Not only has the amount of exhibition space been significantly enlarged — thus enabling visitors to enjoy a far more extensive selection from the Museum's permanent collection than could ever be put on view in the old days - but the building is also handsomer than ever and more convenient to use.

For movie fans in particular, there is a special cause for rejoicing. In addition to the 460-seat auditorium which has served movie-conscious visitors to the Museum since 1939 and which has now been completely refurbished, a new 217-seat theatre is currently in process of completion. By the fall of 1984, when this second auditorium is expected to be in use, MOMA will be able to increase the number of its screenings from a maximum of eighteen per week to over thirty. The smaller hall will be particularly suitable for, though it will not be limited to, the kind of avant-garde and experimental films that form so important a part of the Museum's offerings.

An important part, but only a part. For MOMA has never believed that seriousness in film was exactly synonymous with the kind of work produced by in-

trepid individuals for the delectation of a high-minded minority. Ever since the Museum's Department of Film was established in 1935, six years after the founding of MOMA itself, a great deal of emphasis has been placed on studiomade feature films, on the huge box office successes of the past like Mary Pickford's Little Lord Fauntleroy or Douglas Fairbanks, Sr.'s The Thief of Baghdad, no less than on the huge commercial failures like Erich von Stroheim's Greed or the merely moderate successes like Beatrice Lillie's sublime Exit Smiling all of the foregoing being films which deserve to be readily available.

Nowadays, movies are generally accepted as a legitimate - indeed, as a highly significant — art form. Right now, in fact, there is hardly a self-respecting college in the land without a film-studies department offering such courses as "The Semiology of the Screwball Comedy" or "Spaghetti and Ketchup: The Italian Cinema and the American Western." Because of the current attitude toward films, it is not always easy to remember that nearly fifty years ago, when MOMA began to show movies regularly, few people could muster much belief in their artistic value, especially if the movies in question happened to be American rather than European.

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In this respect, it is worth noting that the first two series of movies to be shown at the Museum were called "A

View of the Museum of Modern Art's new Garden Hall overlooking the Abby Aldrich Rockefeller Sculpture Garden.



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Short Survey of the Film in America, 1895-1932" and "Some Memorable American Films, 1896-1934." Thus it would not be too great an exaggeration to say that, so far as cultivated taste in this country is concerned, MOMA has played a crucial role in convincing people that movies, whether popular or highbrow, should be taken seriously—in token of which, in 1979, the Academy of Motion Picture Arts and Sciences awarded the Department of Film an Honorary Academy Award in recognition of "its continuing support of the motion picture as an art form."

Right from the start, the Museum had a clear idea of what its aims should be. These were "to trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture might be studied and enjoyed as any other of the arts." From the beginning, it was also aware that it must concern itself with research into the preservation of film — an area in which it has long since taken the lead among museums and film collections. One of the reasons cited by the Academy for making its award to MOMA was its "on-going program of film preservation." Since its new facilities include a fully equipped laboratory and a screening room with equipment capable of handling any format of film, MOMA will at last be able to get down properly to the job of finishing the conversion of eight million feet of unstable, readily combustible nitrate film to the infinitely more stable acetate stock that superseded it some thirty-five years back.

One of the Museum's most remarkable achievements in the field of preservation — as well as of restoration — has just been completed: an acetate print of D.W. Griffith's Way Down East, which conforms as closely as possible to what was shown to the public when the movie was first released in 1920. Until now, Way Down East has only been available in truncated form, the result of Griffith's misguided attempts to improve the film during the mid-Twenties. By collating at least three different versions of Way Down East and using as a guide the detailed shot-analysis which Griffith had made as part of his original copyright registration in 1920, the Museum's technicians were able to put together a copy of the film substantially longer than any print of it previously available to them. Though this new copy is still almost a full reel shorter than the original, it is probably more like the film that Griffith conceived than any other version currently in existence.

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any kind could be located, a brief description of the missing episode has been inserted, along with a still from the scene whenever it was possible to locate one - all of the material being organized in conformity with Griffith's shotanalysis. No less important a guarantee that the new print of Way Down East is more authentic than any of the Museum's previous ones is the fact that it is, for the very first time, tinted — just as it was when first released over fifty years ago. Tinting is no mere decorative element. Like all of Griffith's major films, Way Down East was designed to look both atmospheric and beautiful.



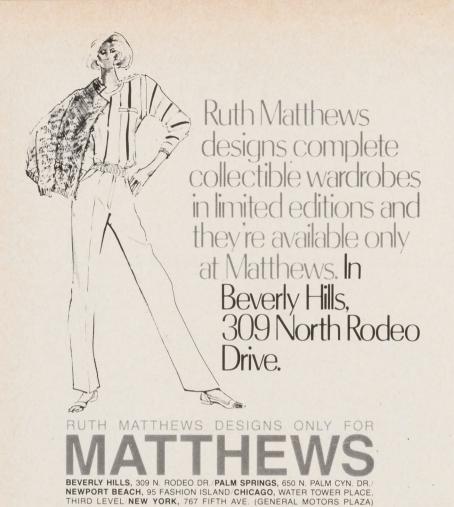
Lillian Gish and Lowell Sherman in D.W. Griffith's "Way Down East."

The result of all these efforts on the part of MOMA's Department of Film is the resuscitation of what is without question a cinematic masterpiece. No one needs telling any longer that Griffith's plots are creaky and melodramatic, that his characters are hardly more than types, or that his moral views are hopelessly simplistic - his maidens excessively pure, his villains excessively dastardly. The same charge could also be levied against a genius like Dickens. What Griffith sets forth in a film like Way Down East is hardly to be thought of as a realistic, or even as an especially plausible, view of life. Way Down East is, above all else, a visual poem in which nature and human destiny are seen as elements of a divinely ordained plan embracing every detail of life on earth.

That in the end all should turn out well for Anna, the heroine of *Way Down East* — a young woman duped into a fake marriage with a Boston Brahmin and then abandoned — is less the









result of Griffith's sentimentality than of his unshakable faith in providence. So, too, is the noble hero's justly celebrated last-minute rescue of Anna from the iceflow that threatens to sweep her to destruction

In any case, the genius of Griffith is made manifest with memorable clarity in his choice of actors for both the leading and the subsidiary roles and in the use he made of them. Chiefest of the artistic assets in Way Down East is Lillian Gish, who plays Anna and does so unforgettably. Sixty-four years after she faced Billy Bitzer, Griffith's chief cameraman, her performance remains an accomplishment to wonder at. To wonder at, that is, once one has left the auditorium — while watching the film one cannot reflect on Lillian Gish, one can only feel with her, following her adventures with empathy and the kind of complete absorption that none but the greatest performers can inspire in us.

Illuminated by a haunting beauty that has less to do with her physical appearance than with what lies inside her, Lillian Gish — whether happy, playful, distraught, contrite, reflective or defiant (and defiant she is as she finally exposes the man who betrayed her) — is like an index to the entire range of human feelings. It is hard to think of cinematic images more sheerly touching than those in which we observe her listening to her false lover as he callously tells her that the marriage ceremony they went through was a fraud; baptising her newborn baby in a seedy hotel room when she realizes it is about to die; telling the good young man who falls in love with her (the intense and handsome Richard Barthelmess) that she can never marry him; being cast out by the family that had taken her in as a servant; and, in a state of numb despair, stumbling through the blizzard toward the river, where she will find release from her pain.

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Quite apart from her signal importance as an artist, Lillian Gish has also proved a staunch advocate of the film as a serious art form. Early on, she understood the goals the Museum's Department of Film was trying to pursue. It was she, in fact, who in the late Thirties persuaded the virtually forgotten and increasingly reclusive Griffith into donating a number of his major works to the MOMA collection. Had it not been for the director's gift of a 16mm print of Way Down East consisting of alternate takes, the magnificent version that now constitutes one of the Museum's greatest treasures could never have come into being and we would all today be a great deal poorer.



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ceremony program, she picked up her phone and ranted, "How dare you ask me to advertise in a program that doesn't even recognize what I do as an art in the theatre worthy of an award?" One week later she got a return call, announcing, "You're right, and we are . . . and you're nominated." Said Musser (she drops her voice in the retelling), "Aw shi-i-it."

Now that lighting Tonys are given, Musser takes a cynical pleasure in predicting the winners: "Because people just don't know good lighting from bad. It's gonna be the flashiest show, what they can see. It's like Follies; you could see all of those lights. On the other hand, A Little Night Music is one of the best lighting designs that I think I have ever done. I knew NO WAY was that gonna take an award, because nothing showed. There was not a lot of dry ice rolling out on stage, there were not a lot of instruments in sight"

What A Little Night Music achieved is the look of Swedish "white-night," that midsummer period when the sun never sets. Nothing was accomplished without a few "screaming fits" between Musser and director Hal Prince, but the end results made her proud: "I felt it was quite a challenge to make an audience believe that it was night when it was still daylight."

What advice does she have for young aspiring lighting designers? "The most important thing is a very good liberal arts education. Most of my research is from art books and from memory." Art she finds to be helpful both as a source of inspiration and as a way of sharing her ideas with a director and design team. She speaks of the Mondrian effects in A Chorus Line; Pacific Overtures got its vis-

(continued on p. 50)



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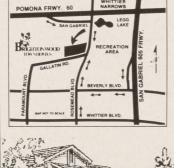
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It's like being invited to an elegant soirée, cocktails and hors d'oeuvres in the parlor preceding a meal set upon a gorgeous glass table, with crystal candelabra, the finest china and sterling silver. Does this sound terribly stuffy? Wrong. It's a stimulating social experience and I guarantee you'll love it.

The cuisine vacillates between classic French and original recipes. No short cuts. Sauces are made by reduction, presentations are artistic and the sevencourse menu is created daily at the whim of the chef and the pick of the marketplace. Here's a sampler to get you in the mood. With cocktails, paté de campagne. A first course of Russian eggs with sour cream and caviar. The soup, a double consommé with chervil, afloat with fluffy sliced quenelles made of chicken forcemeat wrapped in crêpes, followed by bay shrimp in a white wine/ sherry sauce beneath a pastry dome. Are you drooling yet? Next, a fresh fruit ice, could be zesty lemon or ripe melon, to cleanse the palate which, through the entire evening, has been well lubricated with generous pourings of wine by a white-gloved waiter who also proffers tiny rolls and miniature croissants. Do you think you could get used to this lifestyle? I thought so.

The entree this night was tournedos Robaire: thick, tender filets poached in clarified butter, gloriously garnished in a very secret sauce, reminiscent of marchand de vin, with fresh vegetables. Into the home stretch with Spanish white asparagus vinaigrette on lettuce doilies and a pear poached in Burgundy wearing a smooth mantle of chocolate and Curaçao and a crown of whipped cream (sigh).

On a warm evening, perhaps coffee and liqueurs in the garden would be the perfect ending, and you're always welcome to inspect the kitchen and chat with the hosts. Lunch \$30, dinner \$60, all inclusive, by reservation. Wednesday through Sunday. No credit cards. Dress code.

A short distance from the Domingu

A short distance from the Dominguez Hills campus, site of the cycling events, is Ports O'Call Village, a tourist magnet. Its newest addition is NIZETICH'S, 1050 Nagoya Street, San Pedro, 514-3878, something of a diamond among the rough, with its imposing exterior and palatial decor. The foyer could be that of an Italian villa. The grey/black/yellow color scheme is stunning; there's leaded glass in the bar and black stemmed goblets, fresh flowers and fine linen on the tables. The view of berthed yachts and Los Angeles Harbor leaves nothing to be desired, except, perhaps, for your own ship to come in

While all this feels luxurious, it is possible to catch some Olympic fever without the after effect known as "brokeitis," because what we have here is basically a family restaurant: The whole Nizetich clan is actively involved in its operation and their modestly priced food, which incorporates many old country Yugoslav recipes, is a continuation of traditional hospitality spanning three generations. From this fishermen's heritage come the crab and stuffed clams, \$5 each; the Dalmatian meat salad is \$3.75; and you can get complete nightly dinners from \$11.25 with dessert. (Monday night's veal goulash). Other entrees all come with soup or salad beginning at \$9.95 for roast chicken to \$15.95 for scampi and lamb

The cuisine is not so haute as to pre-

clude an occasional miss-the sauerkraut soup on my night was a salt mine, and Grandpa Baldo's lamb ribs were probably a lot more tender and meaty when he did them on the backyard barbecue. But that's home cooking for you, win some, lose some. But you'll like the jalapeño jelly instead of that tiresome mint sauce and their roasted potatoes are a family treasure. The romainemushroom salad is wonderful, with crumbled walnuts and spicy Poupon mustard dressing and the rolls are to die for. My gold medal with fanfare and anthem goes to the calamari steak with capers (\$14.50). Good wines, including a Vega Riesling from Santa Ynez Valley (\$9) and old fashioned desserts like raisin cake hot from the oven. But where's the whipped cream? Weekday lunch, dinners nightly from 5:30 p.m. Dress code. Cocktails. Parking lot. AE MC VISA. Closed Tuesday.

Long Beach hosts archery, yachting, fencing and volleyball and its nicely laid out Shoreline Village with boardwalk setting and amusements has MARDI GRAS, 401 Shoreline Village Drive, 432-2900, the most kaleidoscopic spot anywhere. The nautical view, a heated outdoor deck and a colorful interior laden with balloons, masks, streamers and confetti gives the impression of a party in progress and the bar action is hot. Carnival hours are 4-7 and all drinks are \$1. No wonder everybody is so happy. The staff wears the most garish costumes, their faces studded with sequins and rhinestones, making the rest of us appear positively Brooks Brotherly by comparison. Disco dancing begins at 8 p.m. and after a couple of Margaritas, our visitors will forget all about the freeway traffic and the smog.

And the food's fun, too. On the table are two salsas, the cold one's hot (spicy), the hot one mild, comprendo? The Mexican menu, the Unofficial Favorite Soulfood of every true Angeleno (enchilada & taco, tostado del Rio, chimichanga, each \$5.95), is expanded to include barbecued ribs, chicken or pork, New Mexico baby burgers, beef dishes and seafood, the champion of which is the Bahaian shrimp dinner teamed with confetti rice and also includes a thick, unusual & tasty potato cheese soup for \$11.95. Starving? Stuffed potato grande, bursting with chicken, chorizo, guacamole, cheese and sour cream, sharing the plate with a pot of tomato-onion salsa and tossed salad with a lively, herby dressing is a real filler upper for \$5.95. Open from 11 a.m. daily. Sunday brunch. All credit cards. Crowded parking lot.

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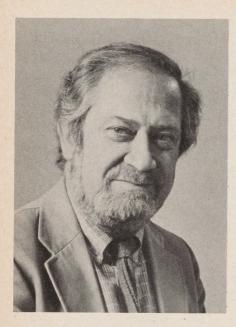
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A Message from the Bowl's **General Director**

This summer thousands of Olympics visitors will be attending the Hollywood Bowl for the first time, and I want to extend a very special welcome to them on this occasion.

It seems to me that all of us Bowl "regulars" might benefit from a little game of make-believe and join into the spirit of our Olympic friends from all over the world by seeing and hearing the Bowl with first-time eyes and ears. The sight of our facility never ceases to amaze-for its beauty and sheer physical size. But it is the sound of the Bowl that is its heart and soul, and that relates directly to our superb Los Angeles Philharmonic. There seems no question that the ever increasing popularity of the Bowl-attendance in 1973 was around 270,000, and in 1983 it soared to more than 675,000! - is equated with the Philharmonic's status as one of the world's great orchestras. At this time we are very pleased that the Orchestra's status should not only be sustained, but advanced, through the leadership of our new music director, the internationally renowned American conductor, André Previn, who will begin his tenure in fall

This summer the Bowl is resounding to an enormous variety of great music performed by distinguished conductors and great soloists. It is doing this in a Philharmonic pre-season week, in ten weeks of Philharmonic subscription concerts, and in a week of four special, non-subscription Olympic Arts Festival events (July 23,

24, 25, 27). And interspersed amongst the weeks of Philharmonic concerts, there are five exhilarating Jazz at the Bowl evenings, four brilliant Virtuoso Series concerts, and three concerts by the remarkable Los Angeles Philharmonic Institute Orchestra. An enormous variety of wonderful music!

Back for a few words about two of the Bowl's visual elements, both of which are new to regular patrons and newcomers alike. This year patrons entering the Bowl will have noticed our new and very welcome electronic marquee, which is announcing our concerts in bright, large letters. Then, just a short distance up Peppertree Lane from Highland Avenue, stands a brand new addition of which we are very proud-the Hollywood Bowl Museum. Spearheaded by County Supervisor Ed Edelman, and sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association, and the Santa Monica Mountains Conservancy, this charming Museum has begun to add a new dimension to the Bowl's importance as a cultural center. It is open free to the public and houses exhibits and an audiovisual presentation relating to the history of the Bowl, a gift shop, and booths for listening to recordings of memorable Bowl performances. It is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days. You are cordially invited to visit and enjoy the Hollywood Bowl Museum's sights and sounds.

Finally, may I call attention to some of those easy-to-observe ground rules that help make the Bowl a truly enjoyable place to visit.

1) Smoking is not permitted during performances-only at intermission or before a concert. This is for the comfort of the vast majority of our patrons as well as the performers:

2) Please place bottles in the special holders in all boxes, and try as best you can to prevent bottles and cans from being disturbers of the peace.

Most importantly, of course, I do hope that you will thoroughly enjoy your visits to the Hollywood Bowl.

Thank you.

Ernest Fleischmann Executive Director, Los Angeles Philharmonic Association General Director, Hollywood Bowl

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

Bowl Information

For further, detailed information about Hollywood Bowl, please see pages 68 and 69.

In Westlake Village The Hollywood Bowl Cookbook is available at "Let's Get Cookin" (4643 Lakeview Canyon Road). Encino residents can purchase their copies of the cookbook at "World Coffee and Kitchen Things" (16756 Ventura Blvd.).

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HOLLYWOOD BOWL 84

NG WINNI

FUTURE CONCERTS

Tuesday, August 21, 8:30
MARSALIS PLAYS "...THE SWEETEST, MOST
HUMAN-SOUNDING HORN IMAGINABLE"
(Herald Examiner)
Gould: Fall River Legend
Hummel: Trumpet Concerto
Haydn: Trumpet Concerto
Respighi: The Pines of Rome
Leonard Slatkin, conductor
Wanton Marsalis trumpet Wynton Marsalis, trumpet

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Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50,

Wednesday, August 22, 8:30 Virtuoso Series THE GLORIOUS ART OF MONTSERRAT

THE GLORIOUS ART OF MONTSERRAI

CABALLE

"The age of the diva is not over, and Montserrat
Caballé is the proof." "A miraculous voice." (New
York Times, April 1984)
The great Spanish soprano sings Italian and
Spanish songs and arias by Bellini, Boito, Puccini,
Rossini, Turina, Vivaldi, Vives and others.

Montserrat Caballé, soprano Miguel Zanetti, piano

Tickets: \$20.00, 17.50, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, August 23, 8:30
AN EPIC SYMPHONIC ADVENTURE—THE
LENINGRAD SYMPHONY
Saint-Saëns: Piano Concerto No. 2
Shostakovich: Symphony No. 7 (Leningrad)
Leonard Slatkin, conductor Cécile Ousset, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50,

Friday, August 24/Saturday, August 25, 8:30 GERSHWIN!

Slatkin conducts An American in Paris, Rhap-sody in Blue, Concerto in F and more, with the brilliant pianist Leon Bates.

Leonard Slatkin, conductor Leon Bates, piano

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, August 26, 7:30 LUCIANO PAVAROTTI returns and resales only

Tuesday, August 28, 8:30 ZUKERMAN PLAYS BEETHOVEN

Beethoven: Overture, Coriolan Beethoven: Violin Concerto Sibelius: Symphony No. 2
Stanislaw Skrowaczewski, conductor Pinchas Zukerman, violin

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50,

Wednesday, August 29, 8:30 Virtuoso Series ZUKERMAN IN RECITAL

The popular violinist plays the Franck Sonata, and music by Bach, Dvořák, Tchaikovsky, Saint-Saëns, Falla and Neikrug.

Pinchas Zukerman, violin Marc Neikrug, piano

Tickets: \$20.00, 17.50, 10.00, 8.00, 6.50, 5.50,

Thursday, August 30, 8:30 MENDELSSOHN'S VIOLIN CONCERTO, PLUS ROMEO AND JULIET AND THE FIREBIRD

Prokofiev: Suite, Romeo and Juliet Mendelssohn: Violin Concerto Stravinsky: Suite, The Firebird Stanislaw Skrowaczewski, conductor Yuzuko Horigome, violin

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 31/Saturday, September 1, 8:30 TCHAIKOVSKY SPECTACULAR 1984!
The program of course includes "The" Piano Concerto No.1 and the 1812 Overture—complete with fireworks, cannon and the USC Trojan Marching

Erich Kunzel, conductor Gustavo Romero, piano USC Trojan Marching Band

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, September 4, 8:30 A MASTER MUSICIAN DEBUTS Sir Charles Groves makes his Bowl debut. Vaughan Williams: Tallis Fantasia Elgar: Cello Concerto Dvořák: Symphony No. 8 Sir Charles Groves, conductor Ronald Leonard, cello

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 5, 8:00
Jazz at the Bowl
SASS AND CLASS
The vocal brilliance of The Divine One—Sarah
Vaughan—and the superb sounds of America's
premier chamber jazz ensemble—the Modern
Jazz Quartet—in a night of pure musical

Tickets: \$20.00, 14.00, 7.50, 6.50

Thursday, September 6, 8:30
ALL-BEETHOVEN
Beethoven: Symphony No. 6 (Pastoral)
Beethoven: Piano Concerto No. 5 (Emperor)
Beethoven: Overture, Leonore No. 3
Sir Charles Groves, conductor
Cristing Other piano Cristina Ortiz, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 7/Saturday, September 8, 8:30 AN EVENING WITH HENRY MANCINI

The always-popular composer/conductor Henry Mancini returns to bring you a special evening of his unique and irresistible music with selections from movies, TV, pop songs, including Victor/Victoria, The Thornbirds, The Pink Panther, Peter Gunn, Stardust, Moon River, Remington Steele and lots more and lots more.

Henry Mancini, conductor

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, September 11, 8:30
THE ROMANTIC GUITAR OF ANGEL ROMERO
Falla: Three Dances from The ThreeCornered Hat
Schiffrin: Guitar Concerto (world premiere)
Rodrigo: Concierto de Aranjuez
Ravel: Bolero
Neal Stulberg, conductor
Angel Romero, guitar

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 12, 8:00 • Jazz at the Bowl
SWINGING THE NIGHT AWAY
King of the Vibes Lionel Hampton, and band leader Bob Crosby in a great night of swinging fun with Lionel Hampton and his Big Band and Bob Crosby and his Bobcats.

Tickets: \$20.00, 14.00, 7.50, 6.50

VISIT THE NEW HOLLYWOOD BOWL MUSEUM—ADMISSION IS FREE.

Thursday, September 13, 8:30
PROKOFIEV AND BORODIN—THE
BRILLIANCE AND THE COLOR
Glinka: Overture, Russlan and Ludmilla
Prokofiev: Piano Concerto No. 3
Borodin: Symphony No. 2
Borodin: Polovtsian Dances from Prince Igor
John Williams, conductor
Garrick Ohlsson, piano
Tickets: \$2700.24.50, 13.00, 0.00, 6.50, 5.50, 5.50

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50,

Friday, September 14/Saturday, September 15,

Hinday, September 14/Saturday, September 13, 8:30

THAT SPECIAL MAGIC WITH JOHN WILLIAMS Music from La Cage aux Folles. A Chorus Line, The Way We Were, The Natural; tributes to Judy Garland and Leonard Bernstein; and of course, music by John Williams including Indiana Jones and the Temple of Doom.

John Williams, conductor Sidney Weiss, violin

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, September 18, 8:30 BRAHMS AND PROKOFIEV Winner of the 1982 Indianapolis International Violin Competition, Mihaela Martin debuts in a

melodious program.
Prokofiev: Classical Symphony
Prokofiev: Violin Concerto No. 2 Brahms: Symphony No. 1

James Loughran, conductor Mihaela Martin, violin

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 19, 8:00
Jazz at the Bowl
JAZZ GOES TO THE MOVIES
Mel Tormé, Carmen McRae,
George Shearing Duo featuring
Don Thompson, Bill Berry and the L.A. Big
Band. A jazzy look at great songs from the

Tickets: \$20.00, 14.00, 7.50, 6.50

Thursday, September 20, 8:30
RUSSIAN FAVORITES—SCHEHERAZADE
AND MORE
Mussorgsky: Gopak (Sorochinski Fair)
Rimsky-Korsakov: Scheherazade
Rachmaninov: Piano Concerto No. 3

James Loughran, conductor Jeffrey Kahane, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Tickets at Bowl Box Office (Mon.-Sat. 10-9; Sun. 12-6; through intermission on all concert nights) and at Ticketmaster outlets (May Co., Music Plus, Sportmart). Credit card phone orders (213) 480-3232, Orange County (714) 740-2000, (Mon.-Sat. 9-9; Sun. 10-7; day of performance until 1:00 p.m.). Our computerized ticket service quarantees computerized ticket service guarantees you the best available seats at both the

Box Office and through Ticketmaster phones and outlets. Group sales, call (213) 850-2050. Park & Ride Express Bus tickets \$3.00 round trip (\$4.00 Fullerton-Anaheim). For all Bowl information (213) 856-5400.





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2nd Violins Harold Dicterow Principal Jeanne Aiken Associate Principal Lori Ulanova William Rankin Jack Gootkin Janet DeLancey Roy Tanabe Michael Nutt Robert Witte Guido Lamell Fred Broders Carlo Spiga Judith Mass Paul Stein Maria Larionoff

Dale Allmond

William Heffernan

Michele Bovyer

Camille Guastafeste

Violas Heiichiro Ohyama Principal Arthur Royval Assistant Principal Jerry Epstein Irving Manning David Stockhammer Murray Schwartz Albert Falkove Richard Elegino Charles Lorton Sidney Fagott Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

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Ronald Leonard Principal Daniel Rothmuller Associate Principal Nino Rosso Assistant Principal Mary Louise Zeyen Howard Colf Stephen Custer Barry Gold Phyllis Ross Władysław Przybyła Gabriel Jellen Don Cole Peter Snyder

Basses

Dennis Trembly Principal Bruce Bransby Principal Barry Lieberman Assistant Principal Jack Cousin Richard D. Kelley Frank Granato Arni Heiderich Frederick Tinsley John Schiavo Christopher Hanulik

Flutes

Anne Diener Giles Principal James Walker Principal Roland Moritz Miles Zentner

Piccolo Miles Zentner

Oboes

Barbara Winters Principal David Weiss Principal Donald Muggeridge Robert Cowart

English Horn Robert Cowart

Clarinets Michele Zukovsky Principal Lorin Levee Principal Merritt Buxbaum David Howard

E-Flat Clarinet Merritt Buxbaum

Bass Clarinet David Howard

Bassoons

David Breidenthal Principal Alan Goodman Principal Walter Ritchie Patricia Kindel

Contrabassoon Patricia Kindel

Horns William Lane Principal John Cerminaro Principal Ralph Pyle George Price Brian Drake

Robert Watt Assistant Principal

Trumpets

Thomas Stevens Principal Donald Green Associate Principal Rob Rov McGregor Boyde Hood

Trombones

Byron Peebles Principal Ralph Sauer Principal Herbert Ausman

Bass Trombone Jeffrey Reynolds

Tuba Roger Bobo

Timpani and Percussion

Mitchell Peters Principal Raynor Carroll Principal Walter Goodwin Charles DeLancey

Harp Lou Anne Neill

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^{*}The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

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Vino non troppo for Glendale Affiliates Virginia Alexander, Hedy Murman, chairman, Mitzi Chandler and Mary Niceley.



Vibrato: Opening Night hostesses Jessica Ackroyd and Tricia Hayes present favor to Ginny Smallwood, Carriage Club chairman.



Major Triad: Marty Hope, Kaki Wheelon and Dina Meek are members of newly formed Partners For Hollywood Bowl Volunteers.



Capriccio: Doris Romeo and Dita Nicole are among "Partners For" members planning fundraising/fun-raising cruise.







Dynamics of establishing "Partners For" were chaired by Liz Sides, above left.

Augmented accord: Program chairman, Sharon McNalley (center), and co-chairman, Erni Parry (right), also co-chair Horse and Buggy and Corona del Mar Carriage Clubs.



Sostenuto: Loyal past chairmen (left to right), Anne Munson, Mary Alice O'Connor, Olga Quinn, Barbara Harris, Dottie Kemps, Betty Jones and Maxine Miller are still actively interested in Hollywood Bowl Volunteers.



Los Angeles Philharmonic

Tuesday, August 21, 1984, 8:30

LEONARD SLATKIN, Conductor **★WYNTON MARSALIS,** Trumpeter

GOULD Suite from the Ballet, Fall River Legend (1948)

Prologue and Waltzes

Elegy

Hymnal Variations

Cotillion Epilogue

HUMMEL Concerto in E for Trumpet and Orchestra (1803)

Allegro con spirito

Andante Rondo

MR. MARSALIS

Intermission

HAYDN *Concerto in E flat for Trumpet and Orchestra (1796)

Allegro Andante Allegro

(Cadenzas by Mr. Marsalis)

MR. MARSALIS

RESPIGHI Symphonic Poem, The Pines of Rome (1924)

- 1. The Pines of Villa Borghese
- 2. The Pines Near a Catacomb
- 3. The Pines of the Janiculum
- 4. The Pines of the Appian Way

☆The Winning Season: Wynton Marsalis, Winner Grammy Awards, 1983; Harvey Shapiro Award for Outstanding Brass Player, Berkshire Music Festival at Tanglewood, 1978

*Recorded by the Los Angeles Philharmonic with Zubin Mehta conducting and Thomas Stevens, trumpet, on London Records. The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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NOTES BY ORRIN HOWARD

Suite from the Ballet, "Fall River Legend" Morton Gould (b. 1913)

Morton Gould has long basked in his role as a purveyor of musical Americana, as "having carried the American idiom to its highest development." For his part, Gould has characterized his own compositions as "an integration and crystallization of influences in our native musical scene." In addition to symphonic works in many forms, scores for Broadway and for film, the New York-born composer has composed the music for two ballets: Clarinade and Fall River Legend. The latter was commissioned by Ballet Theatre for choreography by Agnes de Mille, and was premiered at the Metropolitan Opera House in April 1948.

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Morton Gould

The ballet's title derives from the locale - Fall River, Massachusetts - of one of the most notorious cases in the annals of crime in the U.S. In August 1892, Andrew Borden and his second wife Annie were found hacked to death in their home. Mr. Borden's sedate, 33year-old daughter Lizzie was charged with the murders, but, although much testimony against her was presented, she was acquitted because her attorney convinced the jury that she didn't "look like a fiend." Not content with the actual verdict, de Mille handed down a conviction and sends Lizzie to the hangman's scaffold at the end of the ballet.

Gould's score follows the choreographer's dramatic and balletic procedures with programmatic sections and more formal dance patterns. The suite consists basically of the dance movements.

Prologue and Waltzes. The ballet begins with dissonant, violent intensity, and then moves quickly into a light-hearted, exuberant dance section depicting the

happy part of Lizzie's childhood.

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Elegy. A wistful clarinet solo tells of the loneliness of Lizzie's girlhood. A kind of dancy calliope effect suggests a deep poignance.

Hymnal Variations. New England hymnody is conjured here in the gentle contours of the alternating meters of 3/4 and 2/4.

Cotillion. This section is the kind of frontier dance Americana that composers such as Gould and Aaron Copland were able to create with such remarkable authenticity.

Epilogue. This section throws the spotlight on the ballet's tragic ending; it is marked to be played "Slowly — with measured funereal tread."

Concerto in E for Trumpet and Orchestra

Johann Hummel (1778-1837)

Any list of secondary composers of the early 19th century would almost certainly feature the name Johann Hummel in a prominent position. But for the fact that the gods smiled more benevolently on such as Schubert, Schumann, Chopin, Liszt, Mendelssohn, etc., etc., than on Hummel, the Hungarian composer-pianist could have emerged a hero of his time; everything is relative. Surely, he had only the best preparatory advantages, namely, training under Mozart (for two years as a live-in pupil), Clementi, Salieri, Haydn and Albrechtsberger - with the last two he was a fellow student of Beethoven. Like his teacher Mozart, Hummel concertized as a child, playing the piano throughout the Continent and in England. By the time he was 26, he was ready for the post of Kapellmeister to Prince Esterhazy at Eisenstadt, the former domain of Haydn. From that time on, he flourished in his career as pianist, conductor, composer and teacher of such luminaries as Czerny, Hiller, Henselt and Thalberg.

At the present time, pianists are very nearly the only musicians accustomed to seeing Hummel's name on the title page of a score. Very nearly, but not the only ones, for trumpeters are frequently found with his concerto on their music stands - and happy to have as attractive and virtuosic a vehicle as it is in their limited solo repertoire. The work was composed in 1803 for the Viennese court trumpeter Anton Weidinger, for whom Haydn had written his trumpet concerto in 1796. [See following note.] Throughout, Hummel displays the firm command of form and style with which his rigorous training provided him.

Indeed, the first movement proceeds through *sonata-allegro* structure with text book fidelity, beginning with an extended orchestral exposition of the materials preceding the first entry of the trumpet on a main theme that is in turn stately, tender and vigorous.



Joseph Haydn

If Hummel seems to be echoing Mozart throughout the Concerto, one can't complain about the model he has chosen. The A-minor/major second movement, of which there are some three versions, is austerely lyrical, in its way taking as appropriate a Classical stance as the third movement Rondo does in its playful, exuberant *finale* gestures.

Although it has become traditional for the concerto to be performed in E-flat, Mr. Marsalis plays it in the original key of E.

Concerto in E flat for Trumpet and Orchestra

Joseph Haydn (1732-1809)

In 1796, Haydn composed a splendid trumpet concerto in E-flat expressly for Viennese court trumpeter Anton Weidinger. The purpose of the work was to show off the prototype instrument Weidinger had made - a trumpet outfitted with keys that would make possible the playing of all twelve notes of the chromatic scale, thus filling the tonal gap that had severely limited the trumpet's activities. But Weidinger's trumpet was not all it was keyed up to be, and after one performance on it of the Haydn Concerto in 1800 (could it have taken poor Weidinger four years to master the piece?), neither trumpet nor Concerto was heard from again, the instrument ever, the composition for over 100 years.

It is curious that the Concerto languished for a century inasmuch as, after Haydn's death, a valve trumpet was invented (1813) which accomplished what Weidinger's keyed trumpet did not, and, not so incidentally, enabled the brilliant brass instrument to take its place in the orchestra. However, before World War II, musicologist Karl Geiringer found the work, dusted it off, and it was performed by the BBC in London. Of course it was

grabbed at by trumpeters as if it were the Holy Grail, for its grateful solo part, demanding great agility and lyric finesse, is woven into a tightly knit concerto fabric of distinctive musical quality — what else from a composer at the very height of his powers.

The surprise of the Concerto is not that Haydn supplied the soloist with smart technical activities and some martial forays, but that he created a lyrical overlay for the soloist. The trumpet not only has the expected opportunity to sing in the slow movement — which capitalizes cannily on the new-found chromatics — but even in a first movement that has a warmly melodious melody as its main theme. Since 'jaunty' was Haydn's middle name, the finale's energetic breeziness and good humor, as well as the trumpet virtuosity, are present in good measure.

Symphonic Poem, "The Pines of Rome"

Ottorino Respighi (1879-1936)

Although Respighi came from Rossini country (Bologna, Italy), grew up while Verdi was still alive, and himself wrote several operas, his most enduring contributions to music were in the symphonic field. This was no mean feat for a violinist-composer born in a country where an orchestra stayed mainly in the pit. But Respighi, at 21 recognizing his instrumental inclinations, went to Russia to study with Rimsky-Korsakov, later to Germany, where he became a pupil of Max Bruch. Acting upon the influence of both composers, and obviously using the music of Richard Strauss as a model, Respighi shaped a brilliant orchestral style that resulted in such vivid works as Fountains of Rome (1916), Pines of Rome (1924) and Roman Festivals (1928), three symphonic poems celebrating some aspect of the Eternal City.

Although The Pines of Rome was written in the third decade of the 20th century (1924), it still reflects Respighi's allegiance to his Russian teacher, Rimsky-Korsakov, to his German model, Strauss, and to their late-Romantic ideal of noholds-barred orchestral extravagance. The following descriptions contained in the score read in part: (1) The Pines of Villa Borghese. Children are at play... twittering and shrieking like swallows at evening. Suddenly the scene changes to (2) The Pines Near a Catacomb. Pine trees fringe the entrance to a catacomb. From the depth rises a chant, like a solemn hymn. (3) The Pines of the Janiculum . . . stand outlined in the full moon. A clarinet calls out hauntingly; a nightingale sings. (The score calls for a recorded nightingale.) (4) The Pines of the Appian Way. Dawn: the rhythm of unending footsteps. There is a vision of bygone glories; a trumpet sounds, an army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

HB-7



Wednesday, August 22, 1984, 8:30

A Recital by

MONTSERRAT CABALLE

Soprano

Miguel Zanetti

Pianist

Presented by the LOS ANGELES PHILHARMONIC ASSOCIATION

GASPARINI Lasciar d'amarti

MARCELLO Il mio bel foco

VIVALDI Un certo non so che

VIVALDI Agitata da due venti from Griselda

BELLINI Casta diva from Norma

ROSSINI Cavatina, Di tanti palpiti from Tancredi

PUCCINI Vissi d'arte from Tosca

BOITO L'altra notte in fondo al mare from Mefistofele

Intermission

VIVES El amor y los ojos

Válgame Dios, que los ánsares vuelan!

El retrato de Isabela

TURINA Farruca

Cantares

SERRANO La canción del olvidó

CHAPI Las hijas del Zebedeo

NIETO/JIMENEZ El barbero de Sevilla

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division Ed Whitting is chief piano technician for the Los Angeles Philharmonic

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One of the most celebrated sopranos of our time, MONTSERRAT CABALLE has demonstrated her artistry at the world's leading opera houses, including the Metropolitan Opera, Covent Garden, La Scala, Hamburg Staatsoper, Munich Staatsoper, Teatro del Liceo in Barcelona, the San Francisco Opera and at the Maggio Musicale in Florence.

Born in Barcelona, Spain, Montserrat Caballé began her musical studies and vocal training at the Conservatorio del Liceo and continued advanced studies with Eugenia Kemeny, Conchita Badia and Napoleone Annovazzi. Upon her graduation she signed a one-year contract as a cover without remuneration with the Basel Opera in Switzerland. After she had performed several minor roles with the company, the Basel Opera's Mimi fell ill and Mme. Caballé was asked to sing the season premiere of La Bohème. With this historic performance she gained instant recognition as one of the world's great singers.

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After triumphant debuts at the Vienna Staatsoper and La Scala, she performed at Carnegie Hall for the first time on April 20, 1965, in a concert performance of *Lucrezia Borgia*. Although she had been virtually unknown in the United States, before the evening was over she was a star. Her huge success at Carnegie Hall resulted in an invitation to sing at the Metropolitan Opera, where she made an equally stunning debut as Marguerite in Gounod's *Faust*.

Mme. Caballé's vast repertoire includes the standard works of Strauss, Mozart, Puccini and Verdi, as well as many less familiar operas, such as Bellini's La Straniera and Il Pirata; Donizetti's Roberto Devereux, Lucrezia Borgia, Maria Stuarda, Catarina Cornaro; Spontini's Agnes von Hohenstaufen; Cilea's Adriana Lecouvreur and Verdi's I Masnadieri.

Among the countless honors and awards Montserrat Caballé has received is the Spanish government's highest award and title, given for her outstanding artistry: "A Most Excellent and Most Illustrious Doña."

For biography of Miguel Zanetti, please see page 20.

Vocal Music of Italy and Spain

The development of vocal music from the earliest centuries A.D. is as closely associated with Italy and Spain as with any other country of Europe. Such composers as Spain's Tomás Luis de Victoria (died 1611) and Italy's Claudio Monteverdi (died 1643), among others, set a lofty standard for music for the voice which only the most gifted of their countrymen could attempt to reach. Subsequent generations did indeed produce composers who, born with a superb vocal tradition in their blood, contributed richly to that tradition. In tonight's recital, Montserrat Caballé presents a striking over-view of Italian and Spanish music for the most sublime of instruments — the human voice.

Francesco Gasparini (1668-1727)

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Like most prominent musicians of the 17th century, Francesco Gasparini (born in Lueca, Italy), was both composer and teacher. In the latter calling, he held the post of choir master at the Hospital of the Pietà in Venice (and there had the good sense to engage Antonio Vivaldi as violin master). As a composer, he concentrated heavily on music for the voice: his catalogue lists almost 40 operas, cantatas, oratorios, and masses, as well as songs.

"Lasciar d'amarti"

Dearest beloved, I cannot cease loving you, only to save myself from sorrow and pain. In spite of all fetters that bind me to you, I would only adore you.

Benedetto Marcello (1686-1739)

Unlike most musicians of his period, the Venetian Benedetto Marcello was deeply involved in government service, rising toward the end of his life to the office of Chamberlain of Brescia. His first musical publication, in 1708, was a set of 12 concertos. But vocal works soon became the center of his creative activity, and in this area he produced a wealth of large and small works, both secular and sacred.

"Il mio bel foco"

My joyful ardor, whether near or far distant from thee, I tarry unchanged and constant ever for thee, my beloved.

Antonio Vivaldi (c. 1675-1741)

Vivaldi's fame as a composer of nearly 500 concertos has tended to obscure his large catalogue of vocal works, which help to bring his total output to more than 800 entries. A greatly over-worked teacher, Vivaldi produced upwards of 40

operas, many church pieces and a number of secular works, in all of which he demonstrated a mastery of Baroque vocalism in all of its elements.

"Un certo non so che"

Something unknown moves my heart. It is not pain. If it were love with its voracious ardor, I have already imprudently planted my feet in it.

"Agitata da due venti," from "Griselda"

Agitated by two winds, the wave roars in the troubled ocean and the frightened sailor expects to be shipwrecked. This heart cannot resist being moved by two winds and is rushing toward drowning.

Vincenzo Bellini (1801-1835)

Bellini's death shortly before his 34th birthday almost certainly deprived the lyric theatre of more of the kind of elegant, expressive works that characterized the cornerstones of his career — *La Sonnambula* and *Norma*, both introduced in 1831 to great acclaim.

The Casta diva from Norma remains one of the monumental vocal challenges in the operatic literature. In the opening cavatina, the long lines flow with limpid and grand legato expressiveness; the cabaletta, though animated and virtuosic, must be no less exalted. In this famous scene, Norma, high priestess of the Druids, having violated her vows of chastity with an enemy Roman and having borne him two sons, prays for peace: "Casta diva" (Chaste Goddess), then begs for the return of her lover: "Ah! Bello a me ritorna..."

"Casta diva," from "Norma"

Chaste goddess, who dost silver these ancient sacred trees, turn upon us thy fair face unclouded and unveiled, unveiled, yes, unveiled! Temper, oh goddess, temper these ardent spirits, temper yet their bold zeal, oh, shed upon earth that peace that thou makest to reign in heaven. Oh! return to me beautiful in your first true love, and against the whole world I shall be your defense. Oh! return to me beautiful with your serene gaze, and, on your breast, life, country, and heaven I'll find.

Gioacchino Rossini (1792-1868)

Rossini composed his first opera in 1806, when he was 14 years old, and his 39th opera, *William Tell*, in 1829, before he turned 40. Although he lived

for nearly 40 more years, *Tell* was his last work for the lyric theatre that he had enriched with operas of enormous flair and vocal bravura. *Tancredi*, his ninth opera, was first produced at Venice's La Fenice in February 1813, and was received with the kind of enthusiasm that has been described as 'madness.' [Libretto: Gaetano Rossi]

"Di tanti palpiti," from "Tancredi"

By so many emotions, by so much pain, by you my love I hope to obtain pity. You will see me again...In your beautiful eyes I will find nourishment...rapture...relief.

Giacomo Puccini (1858-1924)

Of Puccini's dozen operas, three have remained staples of the repertoire (La Bohème, Tosca, Madama Butterfly), the soaring, lyrical expressiveness that crowds every page of their scores having proved irresistible to a very large public. Tosca, composed in 1899, is the most urgently dramatic of the three, with a glamorous actress heroine, Floria Tosca, in love with Mario Cavaradossi, an artist caught in a web of political intrigue and stalked by the ultimate villain, Scarpia, chief of the Roman police. Confronted by Scarpia, Tosca is told she can save her lover's life only if she submits to this evil, hateful man. She tells of her anguish in the opera's most famous aria. [Libretto: Giuseppe Giacosa and Luigi

"Vissi d'arte," from "Tosca"

Love and music, these I have lived for. I have never harmed a living being. The poor and distressful, times without number, by stealth I have aided. Ever a fervent believer, my humble prayers have been offered up sincerely to the saints. Ever a fervent believer, on the altar, flowers I have laid. In this hour of my sorrow and bitterness, O Heavenly Father, why have You forsaken me? Jewels I gave to bedeck our Lady's mantle. I gave my songs to the starry host in tribute to their brightness. In my hour of grief and bitter tribulations, why, O why, Heavenly Father, have You forsaken me?

Arrigo Boito (1842-1918)

Opera-goers are more apt to be familiar with Arrigo Boito as the librettist of Verdi's Otello and Falstaff, than as the composer of two operas, Mefistofele and Nerone. Yet the first of these, Mefistofele, stands as a work of great skill, imagination and power. Boito, his own

librettist, based the opera on Goethe's great work, *Faust*, in which an old man trades his soul to the devil in exchange for youth.

The second act opens with a lament by Margherita.

"L'altra notte in fondo al mare," from "Mefistofele"

Last night in the deep, deep sea they drowned my little one. Now to drive me to madness, they say the deed was done by me. Cold is the air now, dark and narrow my cell. My sad heart strays like a timid sparrow in the forest; it longs to fly far, far away. Oh Father, have pity on me! My mother died in her slumber, no help could save her. 'Twas I they say, who poisoned her. Cold is the air now, dark and narrow my cell. Have pity on me!

Amadeo Vives (1871-1932)

Born in Barcelona, Vives had the advantage of studying in his native city with Felipe Pedrell, then the most prominent man in Spanish music. Following the success of his first opera, he moved to Madrid, where he composed a large number of operas, operettas, and zarzuelas (Spain's leading musical theatre form).

"El amor y los ojos"

I took your beautiful eyes to the criminal court because they are two thieving highwaymen, and when they appeared in court, the presiding judge complained they robbed him also.

"Válgame Dios, que los ánsares vuelan!"

Walking on the ground lives a Chinese goose. Raising its beak it flew towards me, giving me great comfort to see it rise. This graceful goose started to peck me, and although its amorous beak enamoured me, treacherously it left me. Protect me, God, protect me, God, so that the geese fly! Protect me, God, so that the geese know how to fly! It was so good that it left me in peace. Its agreeable beak pleased my soul. Although it was small it was great in pecking. I wish I would never have seen it, because after a sweet approach it fled me cruelly and left me only to feel and love...

"El retrato de Isabela"

Hear me, you portrait of the maiden Isabella, you are just, proper and like ice with a beautiful head of hair combed by your hand. But you are short and nothing, and with the light of your eyes, you ruin everybody, except when you cry or are cross-eyed, nobody can compete with your precious mouth, but that it is big and thick-lipped. This is your faithful portrait, Maiden Isabela. Your nose is like a flower of fine aroma, but that it is ugly, broad and snubnosed. Your teeth are like a string of jewels, but that they are few and black and big ones. Your waist makes your figure beautiful, but that it is twisted and stooped. And the love I have for you makes me sad because you are false like your mother, like your grandmother. This is your faithful portrait, Maiden Isabela.

Joaquin Turina (1882-1949)

On anyone's list of the important Spanish composers of the 20th century, Joaquin Turina is invariably included, along with Albéniz, Falla and Granados. A musician of many parts, Turina was, in addition to being a composer, a concert pianist, a professor and a music critic. His friendship in Paris with Albéniz and Falla was instrumental in his beginning to write Spanish national music, and this nationalism was present to a large degree in all of the varied forms in which he composed — operas, orchestral works, chamber music, piano pieces and songs.

"Farruca"

Your image that I so admire is so close to my desire, that when I look in the mirror I see you instead of me. Don't come; false happiness calling at my heart for you brings illusion wrapped in remorse.

"Cantares"

Ah, the farther away I am from you the closer I feel to you because your image is ever before me, like the shadow of my thoughts. Ah, say it again, because yesterday in amazement I listened to you without hearing you, and I looked at you without seeing you.

José Serrano (1873-1941)

Along with Amadeo Vives, José Serrano was ranked as the most popular zarzuela composer of his time. His catalogue contains some 100 works for the theatre.

"La canción del olvidó"

Marinela, Marinela, with her sad song consoles herself of a cursed abandonment, Mari, Marinela... Farmgirl, farmgirl, like a wandering swallow singing, you go in search of love. Poor swallow, that walks aimlessly chasing a deceiving dream. The wind whispers sweet songs in my ear which it caught from our lips in faraway nights of love. Songs of better times, songs of joy, with the fragrance of flowers, with the dreaminess of love. Marinela, with her song searches oblivion for her sorrow. Poor Marinela, the good which she wants, that love doesn't give.

Ruperto Chapí (1851-1909)

Chapí's elegant and graceful music was widely admired. French composer Camille Saint-Saëns, paying his Spanish colleague Chapí the highest compliment in praising one of his last zarzuelas, *La Revoltosa*, said that Georges Bizet (the French composer of the Spanish-scented opera, *Carmen*) would have been proud to sign his name to the score.

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"Las hijas del Zebedeo"

Thinking of the master of my love, I feel a delightful sickness. Blessed be the rascal who gives me that sickness. I love my betrothed because he steals hearts with his grace and his wit. He makes me very proud because there are many who covet him and remain longing for him. I was born capricious and I love only him. If I were to lose his love it would be the same as if a flower lost its petals.

"El barbero de Sevilla" Nieto and Jimenez (1844-1915) (1854-1923)

They call me exquisite, the girl of love, because of my seductive eyes and my graceful face, because of my lips glowing like red carnations. All men search for honey as the bees do. Because I have a brown complexion, which is the color of beauty, and my figure is elegant like the stem of a white lily, and because my soul has a treasure of laughing and crying, because when I sing and people are enamored of me when I cry, the deceitful men call me beautiful, the child of love.



Los Angeles Philharmonic

Thursday, August 23, 1984, 8:30

LEONARD SLATKIN, Conductor **★CECILE OUSSET**, Pianist

SAINT-SAENS

Concerto No. 2 in G minor for Piano and Orchestra, Op. 22 (1868)

Andante sostenuto Allegretto scherzando Presto

MISS OUSSET

Intermission

SHOSTAKOVICH Symphony No. 7 in C, Op. 60 (Leningrad, 1941)

Allegretto Moderato Adagio Allegro non troppo

☆The Winning Season: Cécile Ousset, Winner Van Cliburn International Piano Competition, Queen Elisabeth International Music Competition, F. Busoni International Piano Competition, Marguerite Long-Jacques Thibaud International Competition

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Ed Whitting is chief piano technician for the Los Angeles Philharmonic

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Concerto No. 2 in G minor for Piano and Orchestra, Op. 22

Camille Saint-Saëns (1835-1921)

Although Saint-Saëns composed during the 19th century's period of rampant Romanticism, he was the model of a properly conservative "Classical" musician. And he was the compleat Frenchman. Brilliantly gifted, dashing and worldly, in his long life (86 years) he was, besides a prolific composer of music in all forms, an author of books on music and on subjects as diverse as philosophy, painting, literature and theatre; a playwright; a linguist; a raconteur; an insatiable world traveler. In Saint-Saëns' large catalogue of music, his five piano concertos had practical as well as compositional importance, for their author was an active, concert-giving virtuoso pianist.

All five concertos have Saint-Saëns' characteristic elegance and glitter, their marvelous pianistic pyrotechnics and limpid melodies being their main substance. Indeed, the composer seemed to be justifying a lack of profundity in his music when he said, "The artist who does not feel completely satisfied by elegant lines, by harmonious colors, and by a beautiful succession of chords does not understand the art of music." Saint-Saëns was the soloist in the premieres of all his concertos, the one for the Second taking place in Paris in May 1868.

The work, brilliant and technically demanding, does not immediately betray its virtuosic intentions. The first movement opens with the piano alone musing in an improvisatory manner, in a style not unlike that of a Bach prelude or fantasy. After this introduction and the orchestra's proclamatory entrance, the piano, alone again, presents the serious-miened principal theme, a simple melody over a rolling, rhythmically repetitious accompaniment. The second theme too is melodically simple; but virtuosity is soon to take over, and passages in double notes and octaves cover the keyboard. A cadenza based on the principal theme, and then a kind of reprise of the introduction, this time with orchestral collaboration, rounds off the movement.

The Scherzo second movement is Saint-Saëns at his vivacious best. Timpani announce the capricious first idea which, after the composer's typical scale and arpeggio athleticism, catapults into a theme of boulevardier exuberance. (This one could in fact be titled "A Parisian in Paris.") The finale, a fiery, virtuosic essay, leaves no doubt at all about Saint-Saëns' commanding talent for creating keyboard bravura, and his understanding of "the art of music."

Dmitri Shostakovich (1906-1975)

"My Seventh Symphony is inspired by the great events of our patriotic war, but it is not battle music. The first movement is dedicated to the struggle, and the last movement to victory. No more noble mission can be conceived than our fight against the dark powers of Hitlerism. The roar of cannons will not keep the muses of our people from lifting their strong voices."

So wrote Dmitri Shostakovich about the epic Symphony that took form in Leningrad during the Nazi's seige of that city in 1941, and was premiered on March 1, 1942 in Kuibyshev, the wartime Soviet capital, by the Bolshoi Theatre Orchestra. It is difficult to understand how the composer justified his denial of the work as battle music, considering the relentless, overwhelming pictorialism that can only be taken as a depiction of war, and that makes of the Symphony's first movement a hellishly realistic nightmare of deadly, violent

That the first movement (in its near half-hour length more extended than any of the four-movement symphonies of Haydn or Mozart) is a tone poem of massive emotional as well as quantitative proportions is not long in becoming clear. The Symphony opens with unison strings intoning a broad, virile theme whose widely-spaced intervals evoke a vast panorama. This melody increases in expressive and orchestral intensity until a contrasting theme enters, presented in the most transparent of string textures first violins on the melody, with violas and cellos engaging in an accompanying ostinato dialogue. This type of enormous contrast of mood and orchestral weight is characteristic of Shostakovich, who devised some of the brashest sonorities known to man, and some of the most

It isn't long before intimations of tension enter the gentle scene here, and indeed, at the final high note of a brief violin solo, a side drum begins a rhythmic figure that is to become the incessant underpinning to a militant onslaught terrifying in its graphic intensity. A mindless march tune is the Nazi motif, repeated again and again (11 times), in Bolero fashion presented each time by different solo instruments, with the orchestra accumulating. [The motif, by the way, with its resemblance to a Lehar Merry Widow song that was a favorite of Hitler, is also familiar to us as the one burlesqued by Bartók in the fourth movement of his Concerto for Orchestra. Bartók, it seems, was annoyed by frequent performances of the Leningrad Symphony he heard on the radio when he was in the hospital. Another interesting point about this section of the Symphony is the resemblance of the three-HB-12

measure pizzicato figure that separates the repetitions of the march tune to the slow movement theme of Sibelius' Fifth

Symphony.]

The fierceness of the struggle continues even after the snare drum(s) rhythm drops out abruptly. The main theme then finds its way into the battle zone, and when the chaos is spent, solos, first by a flute, then a clarinet, prepare for a solemn dirge, intoned by a bassoon. This completed, the main theme returns briefly, and the movement ends in quietude as the snare drum returns to tap its war rhythm, bringing grotesque memories of the previous horror.

Though not related to the preceding movement, the second movement has a distinct poignance emanating from the easy-going danciness it affects but cannot actually achieve. For all of its brave efforts, the music has an air of fatalism about it, and this is enforced by a long, somber solo by bass clarinet.

The atmosphere of desolation that pervades the slow third movement is conveyed at the opening, first by a stern wind-harp chorale, then by a forceful theme in violins. A simple but inherently sad flute melody brings serenity of sorts; when the violins echo it, the effect is of a plaintive Mahlerian waltz: A middle section filled with militaristic violence destroys this relative peacefulness. but the movement ends quietly, if forebodingly, with timpani rolls which bridge into the finale, and continue there as muted violins etch an extended melody. Soon an oboe and a horn initiate soft fanfares to announce the forceful main theme in strings.

Here, Shostakovich's two compositional faces - the contrapuntal and the demonically rhythmic — are in full profile. Violent energy grows, and soon all Shostakovichian hell breaks loose. This finally gives way to a Moderato section that seems to look inward at the tragic results of war. Then, having delivered his elegy, the composer gears up for the tremendous march to victory which ends the Symphony: the vast orchestral army stills the warring forces, creating a frenzy

Shostakovich's nationalistic fervor needs no justification in light of the conditions in Leningrad in 1941. Nonetheless, one can't help remembering the government censure he endured in 1936 for his "un-Soviet, unwholesome, cheap, eccentric, tuneless, leftist (!)" opera, Lady Macbeth of Mzensk. A year later he won back his passport into Communist Party favor with his Fifth Symphony. Then, even after the Leningrad Symphony became a symbol to his own country and to the world of Russia's war effort, Shostakovich got himself into official hot water again in 1948 with his somber Eighth Symphony. The composer cautiously recouped with a patriotic cantata, Song of the Forests, and by 1949 he was back in Soviet good graces.

Hollywood Bowl Museum

Visitors numbering in the thousands have already enjoyed the new and fascinating addition to our world-famed concert center, the Hollywood Bowl Museum, which is located adjacent to the Patio Restaurant on Peppertree Lane.

Formerly the site of the Philharmonic's Season Tickets Office, the beautifully remodeled building houses memorabilia relating to the more than 60 years of entertainment history that have made the Bowl a landmark in Southern California. known throughout the world. Included in the exhibit are scale models of the Hollywood Bowl shells designed by Lloyd Wright in 1927 and 1928, the brilliant costumes from the original productions of Stravinsky's ballets The Firebird and The Rite of Spring, and numerous photographs, drawings and blueprints. In addition, a fascinating 20minute film traces the Bowl's history from 1922 to the present and special listening booths and tapes are available for persons wishing to listen to memorable Bowl performances.

A Gift Shop offers a selection of books, records and tapes, jewelry by designer Michael Bayes, and posters, post cards and stationery. (See details

next page.)

The Hollywood Bowl Museum project was spearheaded by County Supervisor Ed Edelman and is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The architectural designer for the reconversion of the Museum building was Elsa Leviseur/Tanzmann Associates. The display and exhibit design was executed by Joseph Brubaker, in coordination with Ms. Leviseur. Dr. Naima Prevots-Wallen is the director/curator of the

The Hollywood Bowl Museum is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during Summer Festival 84 (through September 22). During the remainder of the year, the Museum hours will be 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is

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The Museum Gift Shop



If you want a special memento of your Hollywood Bowl experience, or an unique gift for a music-loving friend, the Gift Shop in the new Hollywood Bowl Museum holds a variety of attractive possibilities. Many interesting and unusual or hard-to-find items are available for purchase in the shop, which is located just inside the entrance to the Museum.

Some of the lovely gift items on sale this summer include:

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Stationery and postcards displaying graphics from historic Hollywood Bowl performances. The black and white reproductions of photos or program covers survey the glittering history of the Bowl: a picture dated from 1921 of one of the first concerts ever to take place at the Bowl; photos of performances by Vera Fokina and of the Norma Gould dancers, both from the 1929 season; a view of the large crowd that gathered at the Bowl to hear Franklin Delano Roosevelt in 1932; and a picture of the famous "Golden Bowl" that was used to collect donations from patrons in the early years.

A number of posters have been produced for sale at the Gift Shop. These include a reproduction of an unusual program cover from 1927, a cartoon/sketch by Spanish artist De Bru from a book entitled *Hollywood Bowlsheviks*, and a drawing of a costume from the famous 1937 production by Lester Horton of Stravinsky's ballet, *The Rite of Spring*.

The original handcrafted jewelry and ceramics in the shop's collection make especially memorable gifts. The jewelry has been created by Michael Bayes, a well-known Los Angeles artist who has designed a collection of silver pins, earrings and necklaces. Ceramic wall-hangings depicting the Hollywood Bowl, by another Los Angeles artist, Luci Blake-Elahi, are on exhibit and available for purchase at the Museum.

Books on music, dance, architecture, as well as on Hollywood and Los Angeles history are also available at the Gift Shop. Of particular interest are many titles that are difficult to obtain elsewhere; in addition, the shop carries a number of reasonably priced paper-back editions.



Stanislaw Skrowaczewski



Pinchas Zukerman



Marc Neikrug



Yuzuko Horigome



Erich Kunzel



Gustavo Romero

NEXT WEEK AT HOLLYWOOD BOWL

"The most versatile of all major musicians" (Washington Post), PINCHAS ZUKERMAN has performed with the LOS ANGELES PHILHARMONIC on many occasions, playing many different roles - all to the delight of our audiences and critics alike. Renowned as a violinist ("absolutely without peer" -London Times), violist ("probably the best living viola player" - Grammophon) and conductor (highly praised music director of the St. Paul Chamber Orchestra), Mr. Zukerman will concentrate on only one facet of his musicianship - that of violin soloist - next week on back to back evenings at Hollywood Bowl.

Tuesday he will play the great Beethoven Concerto with the Philharmonic under the direction of Polish conductor STANISLAW SKROWACZEWSKI. The following night he returns for a recital, for which he has programmed the Franck Sonata in A, Bach's E-minor Sonata, BWV 1023, works by Dvořák, Falla, Saint-Saëns and Tchaikovsky and by composer/pianist MARC NEIKRUG, who will be at the keyboard on this occasion.

Mr. Skrowaczewski, who earlier this summer conducted the Institute Orchestra in the Brahms Second Symphony at the Bowl to great acclaim ("special music making on a truly distinguished

plane," Herald Examiner), will be on the podium again on Thursday in a program that concludes with Stravinsky's exciting Firebird Suite. The evening's soloist, making her Los Angeles Philharmonic debut, will be the prize-winning Japanese violinist YUZUKO HORIGOME. Called a "young virtuoso of infallible technical ability, immaculate musicianship, and powerful projection" by the London Daily Telegraph, Miss Horigome will demonstrate her virtuosity in the ever-popular Mendelssohn Concerto.

Very little need be said about the concerts scheduled on Friday and Saturday of next week, except - TCHAIKOVSKY SPECTACULAR! The most popular of all Hollywood Bowl fireworks spectaculars returns this time under the direction of ERICH KUNZEL, who is himself becoming a popular tradition at the Bowl's weekend concerts. Soloist in "The" Piano Concerto No. 1 will be the sensational 19-year-old pianist GUSTAVO ROMERO, making his Los Angeles Philharmonic debut. The program will also include the Polonaise from Eugene Onegin, the Suite from the ballet, Swan Lake, and the incomparable finale — the 1812 Overture augmented by fireworks, cannon and the spirited USC TROJAN MARCHING BAND.



Los Angeles Philharmonic

Friday and Saturday, August 24 and 25, 1984, 8:30

GEORGE GERSHWIN

Porgy and Bess, A Symphonic Picture (1935) Arranged for orchestra by Robert Russell Bennett, 1943

*Rhapsody in Blue, for Piano and Orchestra (1924)

MR. BATES

Intermission

Concerto in F for Piano and Orchestra (1925)

Allegro Adagio; Andante con moto Allegro agitato

MR. BATES

OAn American in Paris, Tone Poem for Orchestra (1928)

☆The Winning Season: Leon Bates, Winner National Association of Music Teachers Collegiate Artists Competition, National Association of Negro Musicians Competition, Philadelphia Orchestra Senior Auditions, Symphony of the New World Competition, Rhode Island International Competition

*Recorded by the Los Angeles Philharmonic, Leonard Bernstein conductor and soloist, on Deutsche Grammophon.

*Recorded by the Philharmonic, Zubin Mehta conducting, on London Records. The Orchestra also records for CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Ed Whitting is chief piano technician for the Los Angeles Philharmonic

To make your evening more enjoyable and avoid disturbing our patrons, latecomers will not be seated while the performance is in progress. The use of tape recorders or unauthorized cameras in Hollywood Bowl during any performance is strictly prohibited. Photographs of individuals and crowds are often taken in public areas of Hollywood Bowl. Your use of a theatre ticket constitutes acknowledgement of your willingness to appear in such photographs and releases Hollywood Bowl, its lessees and all others from any liability resulting from use of such photographs.

NOTES BY ORRIN HOWARD

GEORGE GERSHWIN (1898-1937)

"Porgy and Bess," A Symphonic Picture Arranged by Robert Russell Bennett

It was in 1929 that Gershwin read Du Bose Heyward's novel Porgy and determined to write an opera using its story dealing with Negro life in Charleston. South Carolina. After Heyward had made Porgy into a play, he fashioned a libretto for Gershwin, and collaborated with George's brother Ira Gershwin on the lyrics. The composer dedicated himself to the formidable task, doing research which took him for the summer of 1934 to Folly Island ten miles from Charleston. There he absorbed the music and folkways, and on nearby islands he attended services of the Gullah Negroes, taking part in their "shouting." In Charleston he was fascinated by the street vendors' cries, some of these becoming the only true folk material to be incorporated into a score that abounds in a folk-like idiom.

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After the actual work of composing was done, Gershwin spent some nine months orchestrating the opera, and on September 30, 1935, Porgy and Bess opened in Boston, moved to New York for a 16-week run, then went on a road tour for three months. To be sure, there were dissenting voices that said Porgy and Bess is a super musical rather than an opera, but the overwhelming consensus was and is that, nomenclature aside, the work is a masterpiece — an American classic.

Gershwin's open sesame to success with *Porgy* was due to his sense of artistic rightness and his complete honesty with himself. The work has its big set pieces, but in style and content it does not have pretensions to grand opera status. It is gloriously melodious, and unabashedly melodramatic: there are at least five important roles; the orchestra is large and rich, and participates importantly. Come to think of it, how much more grand opera-like could it be?

The music of Porgy and Bess is so loved that performances of it cannot be limited to the formal context of a staged production. Thus the songs are offered individually or in all manner of combinations arranged in medleys, sung or merely played, and Gershwin himself made a concert suite of selections from the opera, which he titled Catfish Row. Further, an important addition to the Porgy literature was made in the form of the present Symphonic Picture, a synthesis of the score written by Robert Russell Bennett at the request of conductor Fritz Reiner, who premiered it with the Pittsburgh Symphony in 1943. Bennett was eminently well equipped for the commission. A friend of Gershwin

who had scored several of the composer's Broadway shows, Bennett lavished both technical expertise and affection on the work.

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The Symphonic Picture begins with an evocative introduction, and then goes on to include a large cross section of the score taken out of sequence of the action: the calls of the Strawberry Woman and the Crab Man (virtually the only 'folk' music in the opera); Clara's music, followed by the opera's opening; Summertime; I Got Plenty of Nothin'; the hurricane music; Bess, You is My Woman; I Can't Sit Down; There's A Boat Leavin' Soon for New York; It Ain't Necessarily So; and to close, the rousing Oh Lord, I'm on My Way.

"Rhapsody in Blue," for Piano and Orchestra

In writing a one-act opera, *Blue Monday*, in the early 1920's, Gershwin set himself a task that was somewhat beyond him. Although it was a failure, the work did serve to set the composer's sails on their serious course. Upon seeing the opera, band leader Paul Whiteman was enthused enough to commission Gershwin to write a concert piece in the jazz idiom for a program of American music he was planning to present.

Gershwin was at first reluctant to accept what he thought was too difficult a challenge, but as he later explained "...it was on a train...that I suddenly heard — and even saw on paper — the complete construction of the *Rhapsody in Blue*, from beginning to end. I heard it as a sort of musical kaleidoscope of America — of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."

Rhapsody was introduced on February 12, 1924, with the composer as soloist in Ferde Grofé's orchestration for jazz band. The piece made an indelible mark on the history of American music, on the fraternity of serious composers and performers — many of whom were present at the premiere — and on Gershwin himself, for its enthusiastic reception encouraged him to other and more serious efforts.

The work seems not to have lost any of its appeal over the years. It is irresistible still, beginning with that incomparable, flamboyant clarinet solo that dares the player to demonstrate the rare combination of exacting (classical) virtuosity and laid-back (jazz) flair. Rhapsody's syncopated rhythmic vibrancy and its abandoned, impudent vigor tell more about the roaring twenties than could a thousand words; its genuine melodic beauty colored a deep, jazzy blue by the flatted sevenths and thirds that had their origins in the Negro slave songs, evokes the era profoundly, magically.

Concerto in F for Piano and Orchestra

A concerto for piano and orchestra by George Gershwin? That must have been the question asked by a very large public in 1925, a public clamoring for more Gershwin songs to sing, whistle and hum. Those who were aware of his first foray into the classics, the Rhapsody in Blue, probably thought he had gotten the 'serious' bug out of his system. But they were wrong - in a way. For although this song writer turned in earnest to the serious musical forms of concerto, symphonic poem and opera, he infused them all with his own incomparable, and recognizable, style. Whereas most native-born composers of his era, many with craftsmanship far superior to his, spoke in the fashionable European musical tongues, Gershwin cultivated the one truly original American vernacular: Jazz. It may be true that Gershwin's jazz has a highly polished commercial veneer, and that what is considered to be the real, improvisational jazz burned brightly for only a relatively small audience, still there is no denying the strength and originality of the Gershwin product, even in as hybrid a form as a piano concerto.



George Gershwin, self portrait, 1936

The work was commissioned by the Symphony Society of New York and its conductor Walter Damrosch, and premiered at Carnegie Hall on December 3, 1925. Even at this point in time, the true Gershwin believers don't care a whit that the *Concerto in F* has Gershwin wine in a Lisztian bottle. It's enough for them that the melodic flavor is rich and deep and soulful; that the rhythmic bouquet is irresistible in all its syncopated vitality; and that the pianistics are brilliant and thoroughly concerto-like.

With the *Concerto in F* Gershwin became a full-fledged 'classical' composer, even to doing the orchestration himself, which he had not done for *Rhapsody in Blue*. Another evidence of Gershwin's arrival as a serious composer is the brief analytical description he prepared for the Concerto. It is herewith

quoted.

"The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by the other percussion instruments and with a Charleston motif introduced by bassoon, horns, clarinets and violas. The principal theme is announced by the bassoon. Later a second theme is introduced by the piano.

"The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

"The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the same pace throughout."

"An American in Paris," Tone Poem for Orchestra

Gershwin called his An American in Paris a rhapsodic ballet. To justify the rhapsody appellation, the composer explained that "(it) is programmatic only in a general, impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him." To define its balletic implications, Gershwin had no words, but rather let the rhythms infer their own danciness. (In 1951, Gene Kelly made tangible the piece's innate balletics by choreographing the music for the film of the same name.) When American was written in 1928, Gershwin was at the height of his fame and on the threshold of a creative advancement which could be only partially fulfilled in the few years that remained to him.

The work was begun during a busy sojourn in Paris at which time Gershwin heard his Concerto in F receive its very successful European premiere. Amidst the whirl of partying which he loved and in which he was the center of attention, American took shape. It was introduced on December 13, 1928, by the New York Philharmonic conducted by Walter Damrosch. Apparently the conductor considered that the piece's debonair good spirits, bluesy nostalgia, and street sounds complete with automobile horns — the score calls for four — were suitable fare on a program that also included Franck's D-minor Symphony and the Magic Fire Scene from Wagner's Die Walküre.

In succeeding years, symphony conductors have become a little stuffier, reserving *American's* unbuttoned exuberance and sentimental melodiousness mainly for pops programs. It is curious that musical elitists tend to disregard such a statement as the one made by the sacrosanct Arnold Schoenberg at the time of Gershwin's death: "I grieve over the deplorable loss to music, for there is no doubt that he was a great composer."



Los Angeles Philharmonic

Sunday, August 26, 1984, 7:30

The Los Angeles Philharmonic Association presents

LUCIANO PAVAROTTI

in a

Concert to Benefit the Pension Fund of the Orchestra's Musicians

Assisting Artist: ANDREA GRIMINELLI, Flute Members of the LOS ANGELES PHILHARMONIC EMERSON BUCKLEY, Conductor

VERDI Overture to *Nabucco*

VERDI Questa o quella from Rigoletto

La donna e mobile from Rigoletto

MR. PAVAROTTI

GODARD Waltz from Suite for Flute and Orchestra

MR. GRIMINELLI

DONIZETTI Fra poco a me ricovero from Lucia di Lammermoor

MR. PAVAROTTI

VERDI Overture to I Vespri Siciliani

VERDI Aria, Ah, si ben mio and

Cabaletta, Di quella pira from Il Trovatore

MR. PAVAROTTI

Intermission

BIXIO Mamma

DE CRESCENZO Rondine al nido

BUZZI Lolita

MR. PAVAROTTI

GLUCK Dance of the Blessed Spirits from Orfeo ed Euridice

RIMSKY-KORSAKOV Flight of the Bumble Bee

from The Tale of Tsar Sultan

MR. GRIMINELLI

GIORDANO Amor ti vieta from Fedora

LEONCAVALLO Vesti la giubba from I Pagliacci

MR. PAVAROTTI

ROSSINI Overture to *Il Viaggio a Reims*

DI LAZZARO Chitarra Romana

ANON. La mia canzone al vento
DE CURTIS Non ti scordar di me

MR. PAVAROTTI

The Los Angeles Philharmonic records for Deutsche Grammophon, London Records, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Overture to "Nabucco"

Giuseppe Verdi (1813-1901)

At its first performance, at La Scala in Milan on 9 March 1842, Verdi's third opera, Nabucco, with a libretto by Temistocle Solera, was a great success and the third-act chorus of the lews. Va, pensiero, sull'ali dorati (Go, thought, on golden wings), so stirringly reflected the emotions of the Italian people struggling for independence from the Austrian Emperor that it became a great Italian political and patriotic anthem. The Overture was composed at the last moment before the first performance. The musical idea that opens the work represents the strength of the Jews before their Babylonian persecutors. The rest is a medley of the big tunes from the opera, with a prominent place given to the soon-to-be-famous Va, pensiero.

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Two Arias from "Rigoletto"

Giuseppe Verdi

Rigoletto, the first of Verdi's 'big three' middle period operas (the other two are Il Trovatore and La Traviata), took to the boards, in Venice, in March 1851, providing Italians with a bonanza of tunes to sing, hum or whistle on every street corner. The dark and ultimately tragic story, with a libretto by Francesco Piave after Victor Hugo's Le Roi s'amuse, centers around the amoral escapades of the Duke of Mantua, and on Rigoletto, his hunchbacked jester, the jester's daughter Gilda, and an evil curse upon Rigoletto. The Duke has charmed Gilda; unwittingly, Rigoletto aids in delivering his daughter to him. Discovering the plot, he plans to murder his master. In an effort to cure Gilda of her love for the Duke, Rigoletto creates a bitterly ironic situation whereby Gilda is innocently killed.

"Questo o quella..."

In the first act, the Duke reveals his Don Juan philosophy in the lilting *Questo o quella...* "This woman or that are all the same for me," sings the charming scoundrel.

One woman or another, for me all are the same - each exactly like the rest I see around me; I never give up possession of my heart to any one more than to the others. The beauty of woman is a pleasant gift which fate has sent to brighten our lives. And if today one pleases me more than the next, perhaps tomorrow another will take her place. Fidelity - that tyrant of the heart — we shun like a bad disease. It's all very well for the man who likes it, but for me there's no love if I've lost my freedom. I laugh at the fury of cuckold hus-



HOLLYWOOD BOWL

Sunday, August 26, 1984, 7:30 p.m.

Arrangements for the following songs on Mr. Pavarotti's program are by Henry Mancini.

BIXIO

DE CRESCENZO

Rondine al nido

BUZZI

DI LAZZARO

ANON.

La mia canzone
al vento

DE CURTIS

Mamma

Lolita

Chitarra Romana

La mia canzone
al vento

Non ti scordar di me

Mr. Pavarotti has explained his attachment to these and other Italian songs that he has recorded recently:

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"For some years now people have asked me to record these popular Italian songs, but it wasn't until Henry Mancini decided to collaborate with his irresistible orchestrations that I was tempted to do it.

"I grew up with these songs as did many others of my generation and they now evoke the sounds of my childhood. When I was a kid Vivere meant it was Sunday; it came drifting through the windows of my mamma's kitchen from a neighbor's radio. By the time I was six we were all singing Rondine al nido, and I was not quite twenty years old in 1955 when the Chorale Rossini of Modena, in which my father and I both sang, went to Llangollen, Wales, where our men's chorus was awarded first prize in the international competition. This year, most of those men, still singing in that same chorus, came to Geneva to help me record Ghirlandeina, the song dedicated to and about the tower of our cathedral in Modena - my city....'

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Siciliani" 1901)

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"Di quella pira"

not have begune (1853), but in is, melodramatic eative juices ran sity they seemed illed with magis—powers. That straddled with a lutierrez) of expendently makes shment all the

more impressive.

The aria Ah! si, ben mio supplies a moment of serene lyricism. It occurs in the third act and is sung by Manrico as he is about to take Leonora as his wife. They are fated to be joined not in marriage, but in death, which they meet she by her own hand, he by his brother's (Manrico does not know that the man who has sentenced him to death is his brother, and similarly, his slayer is ignorant of the relationship until after the deed is done.)

Ah yes, my dear; when I am yours and you are my wife my heart will be the braver, my arm will be the stronger. But if in destiny's book it is written that I should be among the fallen, struck down by enemy steel, with my last breath my thoughts will fly to you, and death will come to me only that I should precede you into Heaven!

As Manrico is about to take Leonora to the altar, he learns of the plight of Azucena, the woman he has thought to be his mother but is not. She is about to be burned at the stake and, after singing the raging *De quella pira*, he rushes off to rescue her.

The hideous flame of that pyre burns and consumes my whole being! Cowards, extinguish it, or I will quickly quench it with your blood! I was your son before I loved you and cannot idly watch your suffering... Unhappy mother, I fly to save you or at least to die with you!

"Mamma"

Bixio

"Mamma, I am so happy to be returning to you. Mamma, for you alone I sing. Mamma — but you are my loveliest song. You are life itself and while life shall last I shall not leave you again. Mamma, for you alone I sing."

"Rondine al nido"
De Crescenzo

"A friendly swallow has returned, as she does every year on the same day. But love, once it has flown, never returns. I am sad and lonely; you cross no seas and mountains to return. You were my whole life. You left, but not to return."

"Lolita"

Buzzi

"My love, my love, my yearning heart would sing its song to you and describe its tears



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VERDI Overture to Nabucco

Questa o quella from Rigoletto **VERDI**

La donna e mobile from Rigoletto

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Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail

HB-16

bands, at the fuming of jealous lovers as well; and I risk even the hundred eyes of Argus when I am stirred by a beauty.

"La donna e mobile"

ASA OF THE SHARES

This wildly famous melody's rousing exuberance occurs in the opera's final act, first as a counterforce to the dark scene, then as a dramatic *coup* at the most tragic moment: Rigoletto, thinking the murder of the Duke has been accomplished, is dragging a sack he believes contains the body of the victim when, from a distance, he hears the Duke singing....''Woman is fickle. Like a feather in the wind...'' In the sack is Gilda, dying, a victim of her love for the Duke.

Oh, woman is fickle as a feather in the wind, simple in speech, and simpler in mind. Always the lovable, sweet, laughing face, but laughing or crying, a false face, be sure. Oh, woman is fickle, etc. Oh, the poor devil, who gives himself up to her, and if he trusts her, there goes his heart! Yet no man can feel quite fully content unless, in her arms, he drinks to Love's health!

Waltz, from Suite for Flute and Orchestra, Op. 116

Benjamin Godard (1849-1895)

The French composer Benjamin Godard wrote operas, large orchestral pieces and concertos, but it is in such a short work as we hear tonight that he was in his true metier.

"Fra poco a me ricovero" from "Lucia di Lammermoor"

Gaetano Donizetti (1797-1848)

Donizetti composed his 51st opera, Lucia di Lammermoor, in 1835, to a libretto by Salvatore Cammarano after Sir Walter Scott's novel, The Bride of Lammermoor. Lucia does not afford its lead tenor, Edgardo, a solo aria until the star soprano is quite dead, having expired in a state of madness after killing the bridegroom her scheming brother has forced her to marry. In the opera's final scene, Edgardo, in his family's tombs, thinking (in Tombe degl'avi miei) that Lucia is an exultant bride, plans to end his life (Fra poco a me ricovero) for love of the woman he believes was unfaithful to him. Learning of the night's bloody happenings, and of Lucia's death, Edgardo knows his fate is decided, and he plunges his dagger into his heart and dies, but not until he implores God to unite him and his beloved in heaven.

Tombs of my ancestors, receive the last remnant of an unhappy time. The brief fury of my anger has ceased; on my enemy's sword I want to lose my life. For me my life Is a horrid burden! The whole

universe is a wasteland without Lucia! Still with torches the castle is shining...Ah! The night was short for merriment! Ungrateful woman! While I melt in despairing tears, you are laughing, you are exultant beside your lucky husband! You are in the arms of rapture, I...in those of death! In a little while my lonely grave will shelter me, ... No sympathetic tear will fall on it! Unhappy me, I shall lack comfort, even those paid the dead. You, too, may forget that despised headstone: Cruel woman, never pass there with your husband at your side. Ah! At least respect the remains of him who died for you. Never pass by here. Forget him, at least respect him who dies, who dies for you. Oh, cruel woman, I die for you.

Overture to "I Vespri Siciliani" Giuseppe Verdi (1813-1901)

I Vespri Siciliani is the opera with which Verdi made his debut in Paris, with a newly composed, as distinct from an adapted opera (June 1855). The libretto by Scribe, an adaptation from his own Duc d'Albe, treats a private tragedy occurring at the time of the uprising of the Sicilians against their French oppressors in the late 13th century.

The Overture opens with a quiet but restless figure suggesting the anxiety of the Sicilians, a motif that recurs throughout the opera as a symbol of impending rebellion. This is followed by two melodies taken from the action of the opera - the first chanted in the fourth act by the monks before an execution, the second associated with the Duchess Hélène's efforts to rouse the Sicilians to action. The main Allegro takes up the music of the final massacre, treated in Verdi's best blood-and-guts manner. Contrasted to it are two examples of the composer's arching, Italianete lyricism, both melodies associated with characters in the opera - the first the French governor Montfort and his son, the second the Duchess Hélène.

"Ah! si, ben mio" and "Di quella pira" from "Il Trovatore"

Giuseppe Verdi

Verdi's operatic life may not have begun at forty with *Il Trovatore* (1853), but in writing that tempestuous, melodramatic work the composer's creative juices ran with such blinding intensity they seemed to produce a new man filled with magistral — even superhuman — powers. That with *Trovatore* he was straddled with a libretto (by Antonio Gutierrez) of extreme absurdity and complexity makes the musical accomplishment all the

more impressive.

The aria Ah! si, ben mio supplies a moment of serene lyricism. It occurs in the third act and is sung by Manrico as he is about to take Leonora as his wife. They are fated to be joined not in marriage, but in death, which they meet she by her own hand, he by his brother's (Manrico does not know that the man who has sentenced him to death is his brother, and similarly, his slayer is ignorant of the relationship until after the deed is done.)

Ah yes, my dear; when I am yours and you are my wife my heart will be the braver, my arm will be the stronger. But if in destiny's book it is written that I should be among the fallen, struck down by enemy steel, with my last breath my thoughts will fly to you, and death will come to me only that I should precede you into Heaven!

As Manrico is about to take Leonora to the altar, he learns of the plight of Azucena, the woman he has thought to be his mother but is not. She is about to be burned at the stake and, after singing the raging *De quella pira*, he rushes off to rescue her.

The hideous flame of that pyre burns and consumes my whole being! Cowards, extinguish it, or I will quickly quench it with your blood! I was your son before I loved you and cannot idly watch your suffering... Unhappy mother, I fly to save you or at least to die with you!

"Mamma"

Bixio

"Mamma, I am so happy to be returning to you. Mamma, for you alone I sing. Mamma — but you are my loveliest song. You are life itself and while life shall last I shall not leave you again. Mamma, for you alone I sing."

"Rondine al nido"

De Crescenzo

"A friendly swallow has returned, as she does every year on the same day. But love, once it has flown, never returns. I am sad and lonely; you cross no seas and mountains to return. You were my whole life. You left, but not to return."

"Lolita"

Buzzi

"My love, my love, my yearning heart would sing its song to you and describe its tears and sighs, the torments that only Lolita can soothe. Tarry no longer, for I would kiss you again. Come, beloved Lolita, come, for without you I shall die."

"Dance of the Blessed Spirits" from "Orfeo ed Euridice"

Christoph Gluck (1714-1787)

Written for the 1774 production of *Orfeo ed Euridice* in Paris, this ballet music depicts the peace and serenity of the Elysian Fields as Orfeo meets his beloved Eurydice to bring her back to the world of the living.

"Flight of the Bumble Bee" from "The Tale of the Tsar Sultan" Nikolai Rimsky-Korsakov (1844-1908)

The Tale of Tsar Sultan was written in 1899 and produced the following year in Moscow. This famous excerpt depicts the tale of the hero's son, Prince Guidon, who changes himself into a bee in order to punish his enemies with his sting.

"Amor ti vieta" from "Fedora" Umberto Giordano (1867-1948)

Fedora was first performed in Milan in 1898, with a libretto by Arturo Colautti, after Victorien Sardou. The beautiful Princess Fedora attempts to charm Count Loris, with the hope of finding proof that he murdered her fiance. Loris falls in love with her, and in Act II, Scene 8, tenderly sings of the paradox of love:

Love prevents you from not loving. Your raised hand, while rejecting me, seeks to take mine. Your eyes answer, 'I love you,' if your lips say, 'I will not love you.'

"Vesti la giubba" from "I Pagliacci" Ruggiero Leoncavallo (1858-1919)

I Pagliacci, premiered in Milan in 1892, was Leoncavallo's single masterpiece, and made the composer famous throughout Italy.

In addition to its intrinsic quality, it stands as one of the best-known examples of the late 19th century operatic movement known as *verismo*, which sought the realistic depiction of the lives of people at the lower end of the social spectrum.

In *Pagliacci*, which is about a troupe of strolling players, Canio, a clown, learns that his beautiful wife, Nedda, whom he adores, is in love with another. Though crushed by the revelation, Canio must go "on with the show." As he puts on his clown suit and make-up, he laments in *Vesti la giubba* that he must make the public laugh while his own heart is breaking.

To act!... While, gripped by frenzy, I no longer know what I'm saying or doing! And yet...I must...force your-

self! Bah, are you a man? You're a clown! And powder your face. The audience pays and wants to laugh. And if Arlecchino steals Colombina from you, laugh, Pagliaccio... And everyone will applaud! Turn into jest your anguish and your sorrow, into a grimace your sobs and your grief... Laugh, clown, at your broken love. Laugh at the pain which poisons your heart!

Overture to "Il Viaggio a Reims" Gioacchino Rossini (1792-1868)

The thirty-fourth of Rossini's operas was originally a kind of scenic cantata and ballet, written to celebrate the coronation of King Charles X of France, in 1825. Its title Il Viaggio a Reims, "The Trip to Rheims," where the kings of France have been crowned since the fifth century, tells everything about this one-act, three-hour ceremonial work that ended with a medley of the national anthems of France, Austria, England, Russia and Spain. Rossini soon withdrew the score, but after the 1848 Revolution he converted it into an opera about the new political situation in France. This new version too had only a few performances.

The Overture opens with a short and pompous slow introduction in the old French style, which is followed by a spirited, sonata-like *Allegro* with a pair of cheery principal themes.

"Chitarra Romana"

Di Lazzaro

"My lonely heart, disappointed in love, will sing in the shadows. O Roman guitar, accompany my song...."

"La mia canzone al vento" Anonymous

"Wind! Wind! Carry me away with you! Together we will reach the firmament where stars blaze in their hundreds. You know how I suffer, tell her that I love her still. Wind! Wind! Carry me away with you."

"Non ti scordar di me" De Curtis

"Do not forget me; my life is bound up in you. I love you more and more, my dreams are always of you. Do not forget me!"



ABOUT THE ARTISTS



LUCIANO PAVAROTTI, internationally recognized as one of the world's great lyric tenors, is also a film and TV star, and the author of a best-selling autobiography. Considering the magnitude of his vocal gifts, it is difficult to believe that he began his professional life not as a singer, but as a school teacher. Fortunately for opera, after two years of teaching he decided to resign his post in order to cultivate his naturally fine voice for the purpose of pursuing a stage career.

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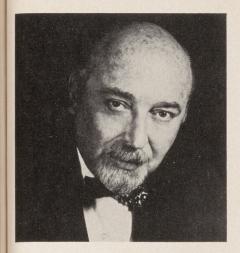
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At that time, encouraged by his father, an amateur singer, and his wife-to-be, Auda, Mr. Pavarotti began serious vocal studies with a voice teacher in his native city, Modena, Italy. After seven years of daily lessons, he began singing professionally. In 1961, he won first prize the opportunity to sing the role of Rodolfo in a local production of La Bohème - in the Achille Peri competition in the nearby town of Reggio Emilia. His performance was so successful that he was soon booked to perform throughout Italy, as well as in Amsterdam, Vienna and Dublin. Within two years he was appearing with great success in Europe's major capitals.

In 1965, he began an important association with Joan Sutherland, touring with her in Australia. Returning home in 1966, he made his debut at Milan's La Scala in *La Bohème*; that same year he appeared in America for the first time — with the San Francisco Opera. On November 23, 1968 he made his Metropolitan Opera debut, in the role of Rodolfo. But a stubborn case of the flu forced him to withdraw midway through his second performance. Three years later, he returned to the Met to star in a production of Donizetti's *La Fille du Regiment*.

Since then, Mr. Pavarotti has enjoyed unparalleled popularity as one of the opera world's reigning tenors. In addition, his performances on television, in

the film *Yes, Giorgio!*, and on numerous recordings, as well as his best-selling autobiography, *My Story*, have added to his international celebrity.

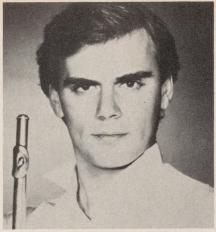


American conductor EMERSON BUCKLEY has directed performances in every major city in North America, with equal success on the podiums of symphony orchestras, operas, ballets, and on radio and television. He has won special recognition over the past 20 years for his work with the Fort Lauderdale Symphony. He was associated for 10 years with the Mutual Broadcasting System, 14 years with the Central City Festival and 34 years with the Greater Miami Opera, of which he is still artistic director and principal guest conductor. His guest conducting engagements take him to numerous festivals, including the Ambler and Chautauqua and the Grant Park Concerts in Chicago. The opera companies with which he has most often worked are the New York City Opera, Houston, San Francisco, Chicago Lyric, Seattle, New Orleans, San Carlo in Puerto Rico and Caracas in Venezuela.

Mr. Buckley works frequently with Luciano Pavarotti; one of their most recent collaborations was in the film Yes, Georgio!, in which they both made their movie debuts. During the past year they were also together for productions of Un Ballo in Maschera with the Miami Opera and the Garden State Festival (New Jersey), as well as for concert engagements in Atlantic City, Boston, Miami and Washington, D.C.

Mr. Buckley's 1984/85 season includes performances with the Austin Symphony, San Francisco Opera and productions at Greater Miami Opera of Rossini's *L'Italiana in Algeri* and Verdi's *Ernani*, the latter starring Mr. Pavarotti and baritone Sherrill Milnes.

ANDREA GRIMINELLI was born in Correggio, Italy, on December 13, 1959, and began his study of the flute at the age of 10. After taking a diploma from the Conservatory in Reggio Emilia and subsequent studies in Paris and Nice,



Mr. Griminelli won a series of competitions, culminating with one at the Paris Conservatory which earned him graduate study with Jean-Pierre Rampal.

With a degree in banking and a year's teaching behind him, Mr. Griminelli embarked on a performing career which has already encompassed over two hundred concerts at festivals and music centers throughout Europe, America and Israel. He has appeared as soloist with I Solisti Veneti, the Orchestra of Caen and the Chamber Orchestra of Peking, in addition to recorded concerts with the RAI, Radio France and the BBC.



LEONARD SLATKIN, the highly acclaimed music director of the St. Louis Symphony, has become a favorite on the Philharmonic podium since his debut with the Orchestra in 1978 at the Hollywood Bowl.

The son of the late violinist-conductor Felix Slatkin and of cellist Eleanor Aller, Mr. Slatkin was born in Los Angeles in 1944 and began his musical studies on the violin at the age of three. When he was eight he switched to the piano, finally turning to conducting in his later student years. He studied conducting first with his father and then with Walter Susskind. Subsequently, he became a student of Jean Morel at the Juilliard School of Music and at the age of 22 made his conducting debut at Carnegie Hall directing the Youth Symphony Or-

chestra of New York.

His association with the St. Louis Symphony began in 1968, when his former teacher, the then newly-appointed music director of the orchestra Walter Susskind, named him to the post of assistant conductor. Over the years he progressed from assistant to associate conductor, associate principal and finally principal guest conductor before being named music director in 1979. Concurrent with his St. Louis posts, Mr. Slatkin completed two years as music director of the New Orleans Philharmonic; he was also principal guest conductor of the Minnesota Orchestra from 1977-79.

In 1974, Mr. Slatkin attracted nation-wide attention in his New York Philharmonic debut, substituting for an ailing colleague on very short notice. The critical acclaim was such that he was immediately asked to debut with the Chicago Symphony, with which he now enjoys a continuing relationship. His European debut took place in 1974 when he conducted London's Royal Philharmonic Orchestra in the absence of Sir Adrian Boult.

In recent seasons, Mr. Slatkin's busy schedule has taken him to the podiums of many of the world's finest orchestras, including those of Cleveland, Cincinnati, Detroit, Los Angeles, Montreal, Philadelphia and San Francisco. He made his first appearances at the New York Mostly Mozart Festival in 1981, at which time he premiered a newly-discovered symphony by Mozart. In Europe he has appeared with the Berlin Philharmonic, Amsterdam Concertgebouw, London's Royal Philharmonic, the Vienna Symphony and orchestras in Russia, Poland and Czechoslovakia.

Although only in his early twenties, WYNTON MARSALIS has established himself as one of the world's leading trumpeters in both the classical and jazz worlds. The versatile young musician made his Hollywood Bowl debut as a jazz artist only last month as one of the stars of the "The Great Olympic Jazz Marathon."

Mr. Marsalis was born in New Orleans on October 18, 1961, the second of jazz pianist Ellis Marsalis' six sons. He received his first trumpet, a present from Al Hirt, when he was six, but it was not until he was 12 that he began to study music seriously. Mr. Marsalis was soloist with the New Orleans Philharmonic in the Haydn Trumpet Concerto when he was 14, and at the age of 17 attended the Berkshire Music Center at Tanglewood (the 18-year age requirement being waived in his case). At the close of the Tanglewood session he received the Harvey Shapiro Award for Outstanding Brass Player for his efforts, and soon after entered Juilliard on a scholarship. During his years at Juilliard he also played in the pit band for Sweeney



Todd and performed with the Brooklyn Philharmonic.

At 18, Mr. Marsalis joined Art Blakey and the Jazz Messengers and created a sensation in the jazz world with his playing. Columbia Records quickly signed the young musician. He took a leave of absence from the Messengers in 1981 to tour with the Herbie Hancock Quartet on the West Coast, at the Newport Jazz Festival in New York and in Japan. His first solo album was produced by Herbie Hancock and features tracks recorded in the Tokyo Studios with the Hancock Quartet.

Mr. Marsalis first led his own band in 1982 on a cross-country tour at the end of which he opened the bill for Sarah Vaughan at New York's Avery Fisher Hall. He went on to participate with the Kool Jazz Festival All-Stars in concerts throughout the East Coast, then toured Europe and Japan. He has since been in great demand throughout the U.S., Canada and overseas, both as a jazz act and as a classical soloist with symphony orchestras.

His versatility was rewarded at the 1983 Grammy Awards when he became the first artist ever to win in both popular and classical categories — Best Jazz Instrumental Performance by a Soloist (Think of One) and Best Classical Performance by an Instrumental Soloist with Orchestra (Haydn, Hummel and L. Mozart Trumpet Concertos with the National Philharmonic Orchestra).

French-born pianist CECILE OUSSET made a highly praised debut with the Los Angeles Philharmonic at the final concerts of the Orchestra's 1983-84 season in April, playing the Rachmaninov Concerto No. 3.

Acclaimed throughout the world, Miss Ousset, who studied at the Paris Conservatory, has been a major prizewinner at many of the foremost competitions, including the Van Cliburn, Queen Elisabeth of Belgium, the Busoni and Marguerite Long-Jacques Thibaud Competitions. Her concert schedule includes regular tours throughout Western Europe, Australia and the Americas, as



well as frequent performances in major East European music centers. She has developed especially close ties with the British orchestras and also performs on both BBC Radio and BBC Television.

As a recording artist she has been awarded the Grand Prix du Disque for her playing of the Brahms Second Piano Concerto with the Leipzig Gewandhaus Orchestra conducted by Kurt Masur. She has recorded the Rachmaninov Piano Concerto No. 2 and the *Paganini Rhapsody* with the City of Birmingham Symphony Orchestra under Simon Rattle.

Miss Ousset's 1984 engagements also include a debut with the Minnesota Orchestra and tours in Germany, France, Holland, Belgium, Scandinavia and Canada. Her first performances with the Boston Symphony Orchestra are scheduled for 1985.



The Philadelphia-born pianist LEON BATES is making his first appearances with the Los Angeles Philharmonic at the all-Gershwin concerts on Friday and Saturday. Beginning his formal music studies at the age of six on both piano and violin, he was not long in selecting the keyboard as his chosen instrument. Soon his teachers recognized his immense potential and began grooming him for a concert career — first at the Settlement Music School, and subsequently at Temple University where his primary teacher was Natalie Hinderas.

His superior achievements were soon bringing him honors and awards, including prizes in the National Association of Music Teachers Collegiate Artists Competition, the National Association of Negro Musicians Competition, the Philadelphia Orchestra Senior Auditions, the Symphony of the New World Competition, The Rhode Island International Competition and the National Endowment of the Arts Solo Recitalists Fellowship Grant.

Mr. Bates has since appeared throughout this country and abroad with many major orchestras, including those of Atlanta, Baltimore, Cincinnati, Cleveland, Detroit, Denver and Washington, D.C., as well as the Dublin Symphony and the National Symphony Orchestra of Zimbabwe. He is also very active as a recitalist and is a particular favorite on college campuses. He is a former faculty member at the Oberlin Conservatory and presently teaches at the University of Delaware.

This month, Mr. Bates will appear in a concert with the Swiss Radio Orchestra which will be filmed for European distribution.

Pianist MIGUEL ZANETTI was born in Madrid and took his musical studies at the Royal Conservatory of his native city where, in 1958, he was awarded first prize for virtuosity in piano and harmony. Since 1959, he has specialized in accompanying vocal and chamber music, futhering his studies in Salzburg, Vienna and Paris.

During the last few years, Mr. Zanetti has appeared around the world in the most prestigious halls with Montserrat Caballé and other internationally known artists. In addition, he has recorded more than twenty-five albums, two of which have been awarded international prizes.

Mr. Zanetti has appeared on all five continents, performing regularly at the international festivals of Granada, Santander, Barcelona, Edinburgh, Osaka and others. When not touring, Mr. Zanetti teaches at the Escuela Superior de Canto in Madrid.



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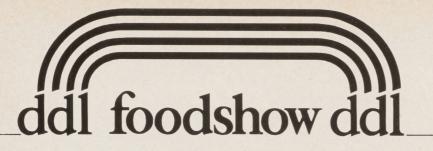
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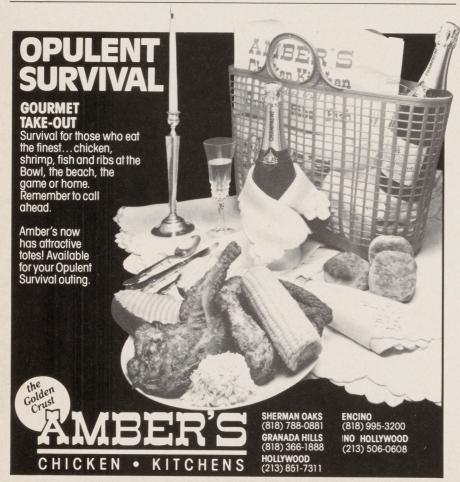


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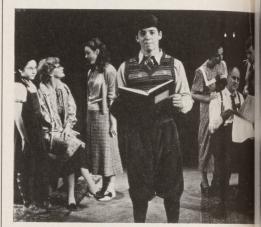




(continued from p. 29)

ual sense from Japanese woodblock prints; and the works of East Side artist Raphael Soyer shaped the palette used in Brighton Beach Memoirs.

As a person deeply sensitive to qualities of light, how has Musser chosen to illuminate her own home? The question evokes a guffaw: "It's the shoemaker's children! Only place you can see in either one of my houses is at the drawing board. I see very few household lamps and that kind of thing that I like, so I don't have any, to speak of. It's pretty dark, except in my studio."



The cast of "Brighton Beach Memoirs" (Matthew Broderick in foreground)

That studio is in her New York apartment; at the country house she flatly refuses to draw: "The country's not for that. It's to keep my sanity. If I put a drawing board up in the country and sat there looking outside where I would rather be, it would be very frustrating." What, then, does she do instead on her long country weekends? "Oh, I play in the dirt, and fish some. Lots of land there, and flowers, and just being there. It's very different from the New York speed."

Still, New York is where her heart is. She loves its dramatic pace, and, most of all, she loves the Broadway theatre: "It really is what my life is about It's rough, it's dirty-I don't mean dirty-streets dirty (which it is), but it's a dirty business. You don't turn your back too many times. But I love it. I am always very eager to get away from it, and eager to come back. I couldn't live without it."

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The word that the New York stage is dying doesn't scare her. She sees, instead, its great capacity to accept change-like the new computerized "memory boards" that within the past five years have become standard equipment. Musser likes globetrotting, and she relishes the challenges posed by a Taper-style thrust stage. But where, ideally, would she choose to do her work? The answer comes quickly: Broadway.



Ernest Truex and Alice Dovey in "Very Good Eddie" (1915)

tom. The woman next me told me that Galsworthy abominates desultory con-

"But what happened when the subject became exhausted?"

"It never did. If the conversation lagged, Galsworthy would rap on the table with the end of his knife and present a new aspect of the problem. To what extent is genius influenced by the educational standards or parents; with special reference to the cases of Thomas Chatterton and Shakespeare?"

"What a dinner!"

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"I was punch drunk by the time we got to the sweet. I went staggering on and then, how I don't know, I found myself embarked on the plot of a story. I told my companion it was by a young American writer who was recognized as the coming man and who had had even less education than Chatterton. A taxi driver. She clapped her hands and said:

" 'Ah! Another George Meek, Bath

"I told her that it was an exposé of the dishonest psychiatry that was rampant in America. The hero has lost his power to memorize through having been overworked in the censorship service during the war. He ties bits of string round his fingers and then can't remember what

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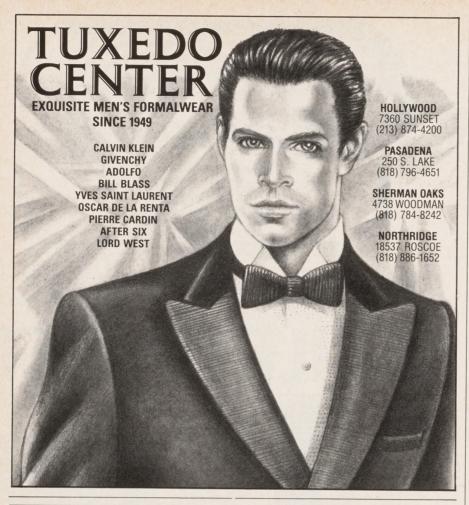
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they're for. His wife is fed up and takes him to a psychiatrist. She's extremely attractive and the psychiatrist falls for her and she for him. The patient comes one day and finds his wife in the doctor's office and when he lies down on the couch he notices it's quite warm. My neighbor thought that was a very subtle touch.

"Well that warm couch gets him to thinking. He's pretty unhappy although he can't quite remember what he's unhappy about. The unfortunate man keeps asking his wife to tell him what those bits of string round his fingers are to remind him of but she turns mean and won't tell him - or else she tells him wrong. His appointments are a perfect shambles and, in consequence, his business goes completely to pot. He even has a tonsil operation when all he wanted was to remind himself to have his hair cut. Well, just as I was getting to the blowout I realized to my dismay that the whole table was silent. Everybody was listening to me. They'd realized that I was, once more to quote our Joe, pushing the old girl's leg. Worse, I was pushing J.G.'s leg. I paused, appalled, and my girl friend informed the company:

" 'It's by the James Joyce of America ... taxi driver ... no education at all.'

"Well, I couldn't stop then. I plunged on telling of how the husband is so unhappy that he decides to hang himself. He tells his wife what he means to do but she does nothing to stop him. She hears him apparently starting to get down to it in the next room, then he suddenly appears with the rope round his neck. He points at it, and says:

"'Now what the devil was that to remind me of?'"

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"Did J.G. join in the shouts of laughter?"

"Shouts of what laughter? Nobody laughed. Somebody said, 'Yes, go on.'"
"I don't believe it."

"It's gospel truth. I had to go stumbling on with some stuff about the husband eventually deciding to leave home and the psychiatrist putting a time bomb in his suitcase. And, being absent-minded, the husband forgets he's supposed to take the bag with him and shoves it under the couch."

"And the wife and her lover -?"

"Exactly. The female next me called it an O. Henry ending."

"As a matter of fact, you pinched it from Chaplin. Don't you remember? The bum under the bench, and they put it in the Governor's coat pocket and he stands over them and gloots."

"Good Lord! So I did. That's how one gets stories, I suppose. Unconscious memory."

The Fashion Scene



by MARY JANE HEWETT

Remember when a much younger, much slimmer Marlon Brando let out a primal yell for his beloved Stella in A Streetcar Named Desire? Since then the T-shirt has never been the same. Making its debut as an expression of a person's individuality, it most often topped jeans and other sporty attire. Not so today. Designers have fallen in love with the ease of styling afforded by T-shirting, taking it off the streets and into some of the most sophisticated events in town.

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• What the world of high fashion has joined together, let no man put asunder. Designer Yves Saint Laurent is lending his name and creative talents, while Cartier Inc. is handling manufacturing and distribution of a new line of watches, pens, lighters, luggage and leather goods. The worldwide licensing agreement is reported to the first such venture in Cartier's history.

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lighters and \$275 for watches.

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Rosemary Brantley's Staples

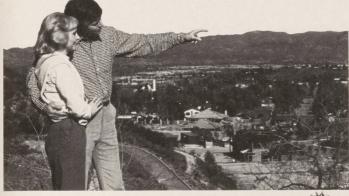
• It used to be when you mentioned the word "mousse" it conjured up a heavenly airy concoction you knew you shouldn't have but just couldn't resist. Now it's the hottest thing to hit beauty salons. Stylists are crediting a return to shorter, more styled hair with the growing popularity of styling mousses and the return of gels. The former has been successful in Europe for years, but is just beginning to catch on here. Some of the big names in hair care - Pantene, Estee Lauder, Vidal Sassoon, Alberto-Culver, L'Oreal, Revlon and Jheri Redding - are jumping in with their own versions. Our favorite is the Redding, which is debuting the product in delicious variations of lemon, chocolate and strawberry

Salons are demonstrating Redding products first hand, while department stores are setting up special clinics. Other manufacturers say they will depend on the power of advertising to deliver their message.

• Summertime reading: The nation's Second Lady of beauty (if you count her mom, Georgette, as the First Lady) is coming out with *Kathryn Klinger's First*

(continued on p. 66)

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arity of styling mouse of gels. The former less in Europe for years that to catch on here. Surin hair care—Panters Sassoon, Alberto-Curand Jheri Redding—a their own versions do

Redding which solid in delicious variators late and strawbern Salons are denous products first hand stores are setting at Other manufactures pend on the powers.

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Wednesday, December 12, 1984 / 8:00 ALDO CICCOLINI

Sunday, January 20, 1985 / 8:00

ANDRE WATTS

Wednesday, February 27, 1985 | 8:00 ANNIE FISCHER

Wednesday, March 13, 1985 / 8:00

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Sunday, April 21, 1985 / 8:00 HORACIO GUTIERREZ

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JUDITH BLEGEN soprano HAKAN HAGEGARD baritone

Sunday, February 17, 1985 / 8:00 DAME JANET BAKER mezzo-soprano

Sunday, March 3, 1985 / 8:00
JESSYE NORMAN soprano

Saturday, March 23, 1985 / 8:30 MARGARET PRICE soprano

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NATHAN MILSTEIN violin

Sunday, January 27, 1985 / 8:00 CHO-LIANG LIN violin

Sunday, April 14, 1985 / 8:00 VLADIMIR SPIVAKOV violin

Sunday, April 28, 1985 / 8:00

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Sunday, March 31, 1985 / 8:00

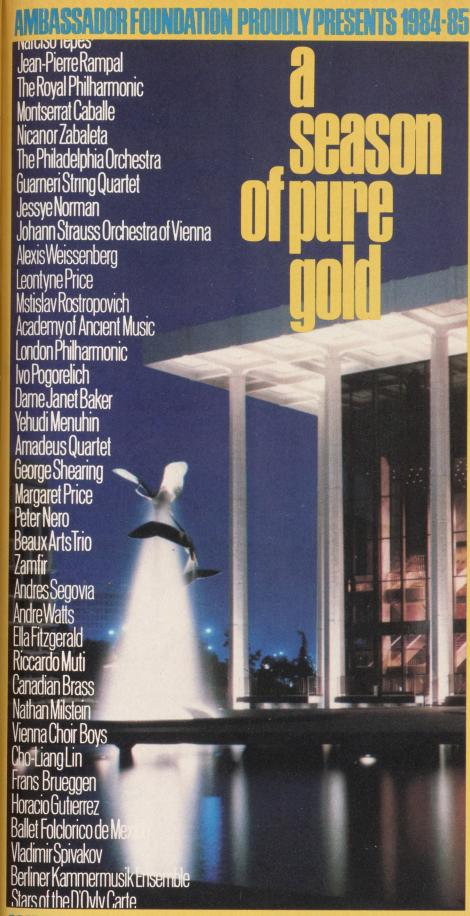
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Sunday, February 10, 1985 / 8:00

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Saturday, March 9, 1985 / 8:30 MAX MORATH QUINTET "Pop!! Goes The Music

SERIES B

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Saturday, February 23, 1985 / 8:30 THE CANADIAN BRASS

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Sat, Feb 2, 1985 / 8:30 & Sun, Feb 3, 1984 / 2:00 BALLET FOLCLORICO NACIONAL **DE MEXICO**

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Tues, Nov 20 & Wed, Nov 21, 1984 / 8:00 FRANKIE LAINE with LES BROWN and The Band of Renown

Tues, Dec 4 & Wed, Dec 5, 1984 / 8:00 A SALUTE TO SWING Teddy Wilson, Red Norvo, Benny Carter, Louie Bellson, Remo Palmier, George Duvuvier

Tues, Feb 5 & Wed, Feb 6, 1985 / 8:00

BIG BAND CAVALCADE John Gary, Fran Warren, The Original King Sisters, Alvino Rey & His Orchestra

Tues, March 26 & Wed, March 27, 1985 / 8:00

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REVIEWS:

by ROBERT RILEY

Operetta: A Theatrical History by Richard Traubner Doubleday & Company, Inc. \$29.95

Making Music: The Guide to Writing, Performing & Recording

Edited by George Martin William Morrow and Company, Inc., \$17.95

Andre Previn's Guide to the Orchestra Edited by Andre Previn G.P. Putnam's Sons, \$17.95

Operetta was popular, says Traubner, because of its "clever libretti, satirical jibes, romantic intrigue, mesmerizing stars, lovely chorus girls, and scenic splendor. But the songs were always the most important element in this popular genre." The author then goes on to define operetta as "a little opera," holding that it should be "an opera that literally takes itself lightly...not heavy or grand." And he emphasizes that "Sentiment and romance have traditionally played important roles in operetta, but rarely despair."

In the course of his introduction, Traubner turns to such related terms as revue, opérette, opéra-bouffe, opéra-comique, comic opera, musical comedy and musical. These types are shown to emerge, merge, sometimes influence one another and/or remain distinctly unique.

Top to bottom, W.S. Gilbert,
Richard D'Oyly Carte, Arthur Sullivan

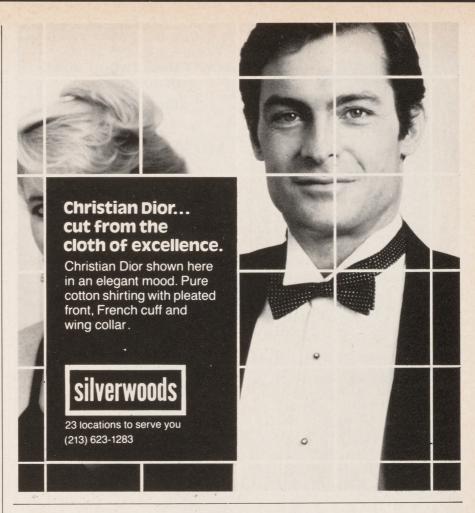
Why a "theatrical history" of operetta?: "From their very inception in midnineteenth century Paris, operettas were intended as entertainments not for opera houses...but for boulevard theatres, for popular consumption." From



Sigmund Romberg

this point of view, Traubner examines absorbingly the progress of operetta as it flourished chiefly in Paris, Vienna, London and New York. Here is a lively panorama of theatrical glitter and innocent escapism beginning with Offenbach's opéras-bouffe in the 1850s and '60s continuing with Gilbert and Sullivan, Suppé and Johann Strauss II, Lehár and Kálman, then the American operettas of





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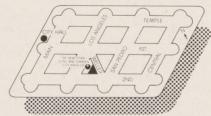
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Bust of Johann Strauss, Jr. in the Vienna Volksoper

John Philip Sousa and Victor Herbert. Ultimately emerges the "Broadway operetta" exemplified by Sigmund Romberg and Rudolf Friml in the "late teens" and 1920s (when operetta is thought to have expired) evolving into the Broadway musical of recent decades.

Traubner has obviously dug deeply into the books on his extensive bibliography. Consequently, he has turned out a history brimming with production, historical and cast details. Musical aspects are touched on only briefly, and plot synopses are not provided. Illustrative coverage is interesting as far as it goes.

As a music reference librarian, I not infrequently encounter the patron under the optimistic misapprehension that there must exist a book on every subject-including the tangled jungle known as the pop music industry. That's why I was delighted at the appearance of Martin's exemplary Making Music. I must hasten to add that the book doesn't answer every question about the professional world of pop music any more that it provides formulas for success, offers basic training for the aspirant who doesn't know something about musical theory or isn't already proficient at playing some musical instrument. But Martin's comprehensive anthology of articles by professional experts does contain a lot of sound counseling.

Martin is probably best known as producer for the Beatles from 1962 until the group disbanded. Martin left EMI in 1965 to form, with two other producers, the AIR group of companies. In short, he does know the music business. Sixty-five experts have contributed to the following divisions of the book: "Historical In-



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troduction," "Writing and Arranging Music," "Performing Music," "Recording Music," and "The Music Business." Most of the authorities are British; hence, references to the British musical scene are prominent but do not exclude references to American aspects of commercial music-making. In any case, geography doesn't change basic principles, particularly in the areas of writing and performing.

The roster of contributors is too long to give here, but at least the following should be mentioned: Paul McCartney ("Songwriting"), Stephen Sondheim ("Theatre Lyrics"), John Dankworth ("Arranging"), Cleo Lane ("Singing"), David Paich ("Playing Piano"), Herbie Hancock ("Playing Synthesizers"), Quincy Jones ("Producing Records"). Some entries will, of course, be found more useful and/or practical than others. But there's plenty of worthy information, personal opinion of interest and revealing reflective discussion. Excellent illustrative material (photographs and drawings) embellish the text. Many specialized books are included on a useful "Recommended Reading" appendix. Simon Frith's "Popular Music 1950-1980" forms an astute, comprehensive introduction to this excellent volume.

In their *Guide to the Orchestra*, Previn and his six writers also add a chapter on "Composing, performing, recording." The text is so understandable, the coverage broad and the photographs and drawings so very good that the slim volume is a welcome addition to the literature of appreciation. The Los Angeles Philharmonic's newly-appointed music director proclaims in his introduction that

It seems to me that books on music, especially on the technical aspects of music and musical instruments, tend to be either so simple as to bore any bright six year old, or so...arcane as to baffle all but the most seasoned professional...we have tried hard to hit the target somewhere in between these two extremes.

Previn and his writers have succeeded admirably in carrying out their aims of accessibility. Sometimes, perhaps, discussions become so elementary that information becomes sketchy. For instance, the essential differences between the orchestral first and second violins are not explained after being mentioned. Also, it would have been useful to include the notated ranges of instruments. (The notated vocal ranges are given.)

And fie, fie, fie for not including an index to such an otherwise helpful guide.



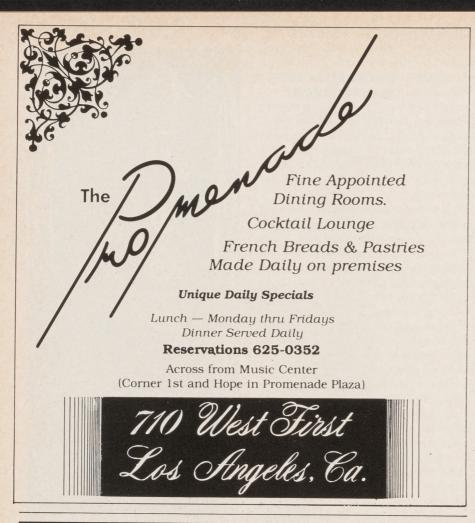


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Viva Vino



by ROBERT GOERNER

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Hardly a word is heard on behalf of lesser varietals such as Barbera, a prime candidate for informal summer dining, indoors or out. As you fire up the barbecue or set a cauldron steaming for pasta, consider the wines you seldom read about. They might be more suitable for the season than more "serious" wines and more interesting to the palate than a simple quaffer from a jug.

Barbera's home is in the northern Italian province of Piedmont. Over half the grapes grown there are Barbera. Unfortunately, that's much more than they can sell as a traditional red wine. With government support, research is progressing into untraditional areas such as Barbera Rosata, a rosé, Barbera Bianca, patterned after our white Zinfandel and small amounts of a sweet Barbera Dolce.

In California most of the ordinary Barbera grows in the Central Valley and disappears anonymously into jugs. Of quality Barbera there is little surplus. Only one-tenth of one percent of total grape acreage in the premium districts is devoted to it and just four producers dominate what market there is.

Louis Martini was the pioneer back in the 1930s and over the years became convinced that Barbera by itself is too tannic and is in need of blending. The current formula is 75% Barbera, the balance split equally between Zinfandel and Petite Sirah. It gets three years in wood and carries a suggested list price of \$4.45 for the newly released 1980 vintage. The blending, by the way, is done by mixing the grapes in the must rather than at the finished wine stage. Makes for a better marriage. The result is a wine of brambly berry Zin character, soft and fruity, easy to drink right now. Underneath the easy-going personality is a wine that can age more gracefully than many Cabernets or Zinfandels

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his standard

from 85 ye

of a comparable vintage. A few '45s and '47s are left for family members to bring out on special occasions. The best you and I can do is to stop by the winery tasting room (while getting our allotment of Moscato Amabile, available only there) and check their Private Reserve stock. I find the 1977 mellow and apparently peaking. It has the good acid edge, typical of Barbera, that lends it backbone while bringing out the best in pasta dishes.

No blending of Barbera for the Sebastiani family, aside from putting together grapes from their own Sonoma vineyards with those from El Dorado County's Ritchie vineyards. The 1980 version is raspberryish with a good balance of the ever-present acid that will complement charcoal-grilled hamburgers or spicy meatloaves. The 1978 Proprietor's Reserve (\$8) spent some time in American oak. Its spicy contribution underlies the peppery aroma of the grape. While deep varietal flavors are satisfying now, there should be a long future for the curious with the extra cellar space.

A relative newcomer is Montevina of Shenandoah Valley in the Sierra foothills. In their location they have noted a vintage pattern of big, high alcohol wines followed by more subdued and balanced Barberas. The present light 1981 vintage (\$6) has a claret-like feel to it and would be hard to identify as Barbera except for the afore-mentioned acid that is more evident than in Cabernets or Zinfandels. You could hold this one over for winter time usage. Should you encounter the 1980, given Special Selection designation (\$7), you'll find a dense black purple wine whose big, but soft, mouthful conceals its 14.5% alcohol.

In Central Valley's Madera County, Angelo Papagni pampers his estate-grown Barbera through the summer heat and gives it plenty of time in wood before release. The 1978 vintage (\$4.75) is a little too ripe for my taste but this style has plenty of boosters.

Also from Papagni is the sleeper of the season, the 1978 Alicante Bouschet (\$5.50). Angelo takes such pride in this seldom-grown grape that he has released only three vintages of it. When not up to his standards, in it goes to the blending tanks for ordinary reds. His grapes are from 85 year old vines, meticulously pruned and irrigated. While sometimes compared to Zinfandel, Alicante Bouschet actually is a wine unlike any other. Very dark ruby in color, the aromas and flavors offer intriguing mysterious spices that blossom in the glass. And continue to blossom. A bottle open for three days was still uncovering unsuspected nuances

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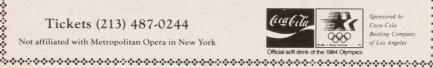
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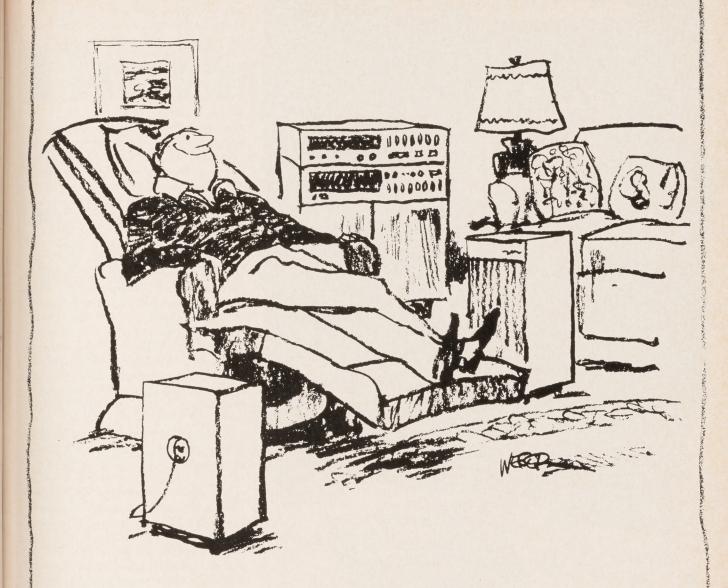
of peppery spice. A beautiful balance of tannin, acid and 13.8% alcohol. Very good value and suitable for more than the usual summer foods. Excellent with game and a favorite of mine to close a meal with cheeses.

Petite Sirah is not considered a soft and accessible wine and yet Wente Bros. has been making this style since at least the 1969 vintage, a few bottles of which are still holding well in my cellar. The present 1981 Petite Sirah (\$3.75) from their Livermore valley estates is fragrant in the nose with a round and sweetly spicy mouth feel. You possibly have two prejudices to overcome here. The first is that Petite Sirahs are always monsters and the second is that Wente Bros. makes only white wines. For my taste this is the best wine they make and my pocketbook says this is a tremendous value. Get it by the case.

If you prefer a sturdier Petite Sirah, I call your attention to the 1981 Ridge York Creek (\$8.50) with 15% Zinfandel blended in for fruitiness. A young wine still in its dense purple phase, it is certainly not to be sipped by itself. Perhaps in the 1990s. For now, its intense and peppery varietal character will be enhanced, and somewhat tamed, by decanting before serving. There is oak incense beneath the big and brawny fruit and the tannins can be offset by a robust food matchup. One of Ridge's best.

California Claret is the name given to a 1981 Ridge blend of 62% Zinfandel and 38% Petite Sirah (\$6.50). New regulations do not allow it to be called Zinfandel. So Ridge took a page from California's pre-Prohibition past when wines of this type were either called Zinfandel Claret or California Claret. Served blind, you likely would guess a Cabernet. Airing will bring out the cherry nose found in some Zins.

Claret crops up on another label: the 1983 Jefferson Cellars Claret (\$4.95). But wait. The same wine may be bought as Cranbrook Cellars Zinfandel Premier (\$4.95). Wait again. Both are alternate labels of Monticello Cellars, makers of medal-winning Chardonnays. Deliberately vinified for immediate consumption, the Zinfandel grapes were early-harvested from hillside vineyards of the Mead Ranch on Atlas Peak above the Napa valley. 6% Cabernet and semillon were blended in. The wines are very light and fruity, lacking in tannin and therefore quite fresh. Serve slightly chilled at al fresco affairs. I have devilish thoughts of serving both wines in sequence and asking which is preferred. If my guests have a definite preference for one, should I reveal the truth?



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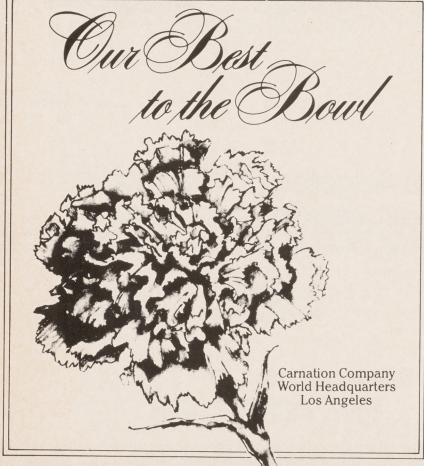
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(continued from p. 54)

Book of Beauty (Simon & Schuster, \$16.95). The very pregnant Ms. Klinger talks about how to keep that glow during those nine months. Among her tips: Stay away from beauty machines or scrubbers to prevent scarring and bruising during this sensitive time. Also, forget hair dye, because the scalp is overly absorbent. If you must color, try streaking without touching the scalp.

 Estee Lauder is unveiling her personal collection of luxurious skincare products called the "Re-Nutrive Dry Skin Enrichment Program"-and not a moment too soon for those devoted sun worshippers whose epidermis is so dry you can almost hear it cracking. The collection contains four products especially for those women with dry, delicate skin, including Extra Rich Liquid Re-Nutriv; Extra Rich Firming Mask that promises to polish, soothe and smooth without robbing the skin of its precious oils; Gentle Skin Toner, a mild, non-alcoholic herbal rinse with a gel-like texture to clear away the last traces of cleanser; and Extra Rich Re-Nutriv for hands and arms, a special complex of sunscreens that guards against formation of age spots as well. Now don your bikini and head for the surf.

• There's no end to what can be accomplished when the California Mart teams up with the Rainbow Guild for the charity organization's annual luncheon and fashion show to benefit the Amie Karen Cancer Fund for Children. This year's event, held in the Ballroom of the Beverly Wilshire Hotel, featured fall fashions from around the world, modeled by General Hospital's Shelly Taylor Morgan, A.M. Los Angeles's Harold Green, Entertainment Tonight's Mary Hart, plus Sasha Stallone, Sonny Bono and Jayne Meadows.

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On view were colorful, appliquéd suedes and leathers by Nooshin; a red chintz jumpsuit paired with a flowing grey jacket from Patti Cappalli; Bonnie Strauss' black velvet dress with V back drape worn with white anklets (the season's newest craze), and Mercedes & Adrienne's elegant white tapered slacks topped with a white silk blouse accentuated with sequined shoulders and tie.

However, the over-30 group, while appreciative of most of the designs, saved its unbridled enthusiasm for the parade of lush furs from Somper—white fox opera cape, full-length lynx coat and sporty mink jackets, of which there were plenty.

When last seen, many of the nattily attired matrons were headed for Rodeo Drive to hunt down some of the very same fashions.

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HOLLYWOOD BOWL SUMMER FESTIVAL 84

Tickets for Bowl Events

Hollywood Bowl tickets are readily available at many locations throughout Southern California, including May Company, Sportmart and Music Plus stores.

Before tonight's concert, or during intermission, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

Philharmonic on the Air

The Los Angeles Philharmonic Association is grateful to the following Los Angeles radio stations for air-time available to promote the year-round activities of the Los Angeles Phil-

harmonic, both at Hollywood Bowl and at the Dorothy Chandler Pavilion of the Music Center.

KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

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LONG BEACH

bres at 6:15.

12 WEST HOLLY

3 ARCADIA (Li

14 NEW! FULLE

15 SOUTH LON

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

HOLLYWOOD BOWL DINING EXPERIENCES

DINNER CHOICES

THE HOLLYWOOD BOWL PATIO RESTAURANT

Enhance your concert experience with a great dinner. The Hollywood Bowl Patio Restaurant is a fine place for delicious food and convenience. Located between Highland Avenue and the box office, the Hollywood Bowl Restaurant is open for your dining pleasure from:

5:00 Sunday

5:30 Wednesday, Friday, Saturday

6:00 Tuesday, Thursday

Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

Steak and Shrimp Roast Prime Rib of Beef Boneless Breast of Chicken with Mushroom Sauce

Grilled Steaks
Broiled Halibut
Barbecue Beef Ribs
Baked Cornish Game Hen
Salmon Quiche
Salad Bar

Top it off with a tempting slice of cake and a hot cup of coffee!

PICNIC BASKETS

You may prefer to have everything needed for a picnic dinner delivered to your box, or prepared for convenient pick-up close to our secluded picnic areas. Please call at least by 4:00 p.m. the day BEFORE you wish to have your picnic basket. Order from 10:00 a.m. to 4:00 p.m. Monday through Saturday.

The following entrees are hot and include a baked potato, vegetables, and rolls with butter.

 Half Lobster Tail and Boneless Breast of Chicken with Fresh Mushroom and Champagne Sauce \$15.95

2. Sea Bass with Shrimp Sauce 11.95
3. Salmon Quiche 11.95
4. Barbecue Beef Ribs 10.95

10.95

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce

5. Baked Cornish Game Hen

Cocktail Sauce \$15.95
7. Peppered Steak 11.95
8. Poached Salmon 13.95
9. Seafood Salad in
Avocado Halves 11.95
10. Curried Chicken in
a Papaya Cup 10.95
11. Weekly Special Please ask

DESSERTS Cheesecake, Carrot Cake, and Chocolate Mousse Cake are available for \$1.95 per slice.

WINE Chablis, Rose, and Burgundy wines are available for \$5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

Hot Barbecue Chicken,
fruit & salad \$4.00

Deli Roast Beef Sandwich,
fruit & salad 4.00

Deli Turkey Sandwich,
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Deli Ham Sandwich,
fruit & salad 4.00

Fruit & Cheese Plate with
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VST PARK & RIDE

Park your car free of charge in a supervised parking lot near your home and board a comfortable, air-conditioned RTD Express Bus to the Bowl for just \$1.50 each way (\$2.00 from Fullerton-Anaheim). The bus brings you directly to the Bowl's main ticket entrance. Following each performance, those same buses will speed you on your way homeward—no parking headaches, no traffic jams. VST Park & Ride service operates for all Bowl performances (except July 23, when there will be shuttle service only), beginning July 1. Let Park & Ride make you an even happier Bowl patron this Olympic summer!

Buy Your Park & Ride Tickets in Advance and Save Even More Time! Passengers with pre-purchased Park & Ride tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. Park & Ride tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call (213) 856-5400.

Bus Departures (Please note special departure times).

- 1 SHERMAN OAKS (Line 651) Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazeltine Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at 6:30 and 7:30 p.m. (20 min. ride)
- 2 WESTWOOD (Line 652) Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at 6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15, and 7:30 p.m. (25 min. ride)

 3 NORTHRIDGE (Line 653) Rockwell International at De Soto and Nordhoff. Entrance to the Rockwell Lot is on the south side of Nordhoff. Departures at 6:05, 6:15, 6:30, 6:45, 7:00, and 7:30 p.m. (30 min. ride)

 4 WESTGHESTER (Line 654) Security Pacific Bank parking lot. Legated behind the bank at

- 4 WESTCHESTER (Line 654) Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at 6:30 and 7:00 p.m. (40 min. ride)

 5 PASADENA (Line 655) Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at 6:10, 6:20, 6:30, 6:45, 7:00, and 7:30 p.m. (30 min. ride)

 6 EL MONTÉ (Line 656) R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at 7:00 p.m. (30 min. ride)

 7 TORRANCE (Line 657) Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvds.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at 6:15, 6:20, 6:30, 6:45, and 7:00 p.m. (45 min. ride)

 8 SANTA MONICA (Line 658) Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at 6:30 and 7:00 p.m. (35 min. ride)
- 9 ROLLING HILLS ESTATES (Line 659) Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at 6:30 and 7:00 p.m. (50

- (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at 6:30 and 7:00 p.m. (50 min. ride)

 10 LONG BEACH (Line 660) Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at 6:15, 6:30, and 7:00 p.m. (50 min. ride)

 11 DOWNEY (Line 661) Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Belliflower Blvd.). Bus stop on Imperial Highway. Departure at 7:00 p.m. (45 min. ride)

 12 WEST HOLLYWOOD (Line 662) Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at 6:30 and 7:30 p.m. (20 min. ride)

 13 ARCADIA (Line 663) Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at 6:30 and 7:00 p.m. (40 min. ride)

 14 NEW! FULLERTON-ANAHEIM (Line 664) Fullerton Park & Ride parking lot, located on the southwest corner of Orangethorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at 7:00 p.m. (40 min. ride) Please note: Bus fare is \$2.00 per person each way.

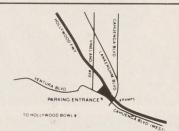
 15 SOUTH LONG BEACH (Line 667) General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at 6:30 and 7:00 p.m. (45 min. ride)

All ride times are approximate.

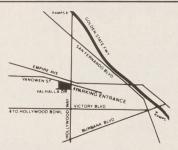
Please Note Special Departure Times:
Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart one-half hour earlier than times indicated.
No Park & Ride July 23. (Shuttle Service only)
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart one hour earlier than times indicated.

SHUTTLE

Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only \$1.00 per person. For additional information, please call (213) 856-5400. Please note special departure times below.



1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Holly-wood Freeway North, exit at Lan-kershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten min-utes, beginning at 6:00 p.m.



2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

Please Note Special Departure Times: Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26. Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 2, 10

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood — Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles wood to Los Angeles.

NEWS from the Music Center















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23,000 Kids Do the Soft Shoe at Music Center Holiday Festival

Reprinted with permission from L.A. Life, Daily News, May 16, 1984. by MARY KASDAN Daily News Reporter





What most surprised 10-year-old Christa Knighton of Glendale on her first visit to the Music Center in downtown Los Angeles Monday was that it was so well kept. Aaron McPeak expected the Dorothy Chandler Pavilion to look just like the Ambassador Auditorium in Pasadena, the only other concert hall that he and his classmates have visited.

"From the outside it looked smaller, but inside it was humongous," Tony Kugler marveled of the 3,200-seat Pavilion. "I didn't realize there would be three balconies," added Eric Parker.

These were among the thoughts on fifth-grade minds following a trip to the Music Center for the 14th annual children's Holiday Festival sponsored by the Amazing Blue Ribbon.

The 70 students from the Richardson D. White School in Glendale were among 23,500 fifth graders from all over the county who are being treated to lecture-demonstrations on American musical theater at the Chandler Pavilion through this week. Children from public, private and parochial schools are participating.

White School children had plenty of non-architectural questions and insights, as well, after the show, which featured members of the Musical Theater Workshop of the Los Angeles Civic Light Opera.

For some, it was their first exposure to live musical theater.

How did that lady sing in such high tones? How did those dancers remember all those steps, leap through the air, fake those falls? These and other queries faced teacher Johanne Laneafame after her class, one of several, returned to the sylvan grounds of their community school in Glendale.

Laneafame and White School principal Glenn Franklin also confessed to learning a thing or two, for the workshop included backstage glimpses into what goes into the production of American musical theater.

The house lights and orchestra pit were lowered before the children's eyes while the stage lights came up. An abbreviated dance audition was shown. For many children, their favorite part was seeing the different stage lights (including a giant 10,000-watt bulb) and the effects that varying lights create.

The professionals showed how singing, dancing and acting—as well as expressing emotions and creating characters—make up the recipe for musical theater.

They used excerpts from various musi-

cals, from Cole Porter's "Kiss Me Kate" to Andrew Lloyd Webber's "Cats," to illustrate these points. Numbers included a humorous, action-packed song and dance about the urge to fight ("Next to lovin', I like fightin' most") and a selection from the musical "Grease."

The action on stage even captured the attention of the children who had been looking forward most to the bus ride from Glendale to downtown Los Angeles.

That morning, Veronica Wall had shrugged when asked whether she was excited about the upcoming program. But afterward she beamed happily and said, "I'm glad we got good seats."

The school children had been asked to dress up to prompt appropriate manners. Several girls wore their Easter outfits, a few even wore white net gloves. Michele Siner, 11, was in pastels from head to toe—from the purple flower in her blond hair to her flowered, textured tights and trendy pink plastic shoes.

Following the professional performance, the children themselves (more than 2,000 at each performance) poured outside to the Music Center Plaza, where they did a musical number from the show that they had also perfected in their classrooms. They sang and danced to the tune "On Your Toes."

The schools earlier had received a tape of the tune and the dance choreography from Barbara Haig and Wayne Scott Moore of the Music Center Education Division, which administers the festival. Each school also received a packet on the background and history of musical theater and a glossary of terms.

The Holiday Festival is financed by the executive board of the Amazing Blue Ribbon, a major Music Center support group. Board members donated \$55,000 for this year's effort, said executive president Nancy Livingston.

The program was designed by Livingston, Haig and Paul Gleason, director of the Musical Theater Workshop.

The workshop was held in the Music Center Plaza until last year, when Livingston dared to move it inside the Chandler Pavilion.

She explains: "It seemed to me, as an actress, that if the children were going to come to see theater, they ought to come inside."

The Saturday preceding the Holiday Festival, some 7000 disabled children, their friends and families turned out for the fifth annual Very Special Arts Festival in which the youngsters performed and showed off their artistic accomplishments. Some of them are seen here too.

NEWS from the Music Center









Nine distinguished artists were saluted at *Club 100 of the Music Center*'s annual celebration luncheon at the Bel Air Hotel. (A)Eunice Forester, president, is seen with honoree Sergio Franchi; (B)Honorees Saul Bass, artist/designer, and Jack Lemmon flank Elaine Bass; (C)Babe Eagle honored Luis Valdez, director of El Teatro de Campesino. His guest was Eileen Fuentes; (D)Set designer Douglas Schmidt was saluted by Theanna Panagioti





(1)Walter Beran, chairman of the Music Center Unified Fund, and his wife Speedy, feted members of the Campaign '84 Major Gifts Committee in the final days of Campaign '84. (2) Marrgo Rosato and Tom Wachtell, president of the Music Center Opera Association.



Center Theatre Group Volunteers celebrated the conclusion of a successful year of supporting Ahmanson Theatre and Mark Taper Forum activities and of raising more than \$80,000 for the Music Center Unified Fund. Charles Champlin, critic at large for the Los Angeles Times, was their luncheon guest speaker. He is seen here with Judy Beckmen, incoming president, and outgoing CTG-Volunteer President Diane Perkins.

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<u>Fraternity of Friends</u> President Marc Marcussen came up with two very special, very social events for members of the group (which raised \$375,000 for the Music Center Unified Fund this year). One was an early preview screening of the new "Carmen" starring Placido Domingo, followed by a champagne and caviar reception at Nipper's. The other was a stag dinner at 385 North restaurant. (1)Marc and his wife Barbara chat with Nipper's owner Arthur von Wiesenberg.



L-R: W. M. Marcussen, Donald Salk, Chef Roy Yamaguchi, Stan Kandel, Thomas Martin, general partners in "385 North", where the dinner was held. In addition, five new members were elected to the Board. They are Lawrence Turman, Bruce Ramer, N. David O'Malley, Jack Flanigan and Owen Harper.







Fifteen new Gold Circle Founders (donors of \$50,000 or more to the Music Center Unified Fund) and 41 Founders (\$25,000 or more) were honored by the Board of Governors of the Performing Arts Council in The Founders room of the Dorothy Chandler Pavilion. (1)New Gold Circle Founders Lee and Lawrence Ramer and (2)Robert and Jean Bachelis; and (3)new Founders Mary and Shep Weiner and Diane and Leon Morton.

MEWS from the Music Center

YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to Campaign '84 of the Music Center.

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MRS. HOWARD B. KECK ELECTED TO PAC BOARD OF GOVERNORS

Mrs. Howard B. Keck of Beverly Hills has been newly elected to the Board of Governors of the Performing Arts Council (PAC) of the Music Center of Los Angeles, it was announced by PAC Board Chairman Harry Wetzel.

Mrs. Keck, an artist in her own right whose works have been exhibited in Los Angeles, Houston and New York, also serves on the Board of Trustees of the Los Angeles County Museum of Art.



Tonight, let it be Löwenbräu.

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The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket

Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more then mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-



A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisorial District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

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The "Eighth Annual Simon Rodia Watts Towers Music and Arts Festival," featuring free jazz performances by noted artists, will take place at the historic Watts Towers July 14 and 15. The City of Los Angeles Cultural Affairs Department and Reynolds Tobacco invite you to a great weekend of music. Call 569-8181 for more information.

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Dear Friends.

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Repl. agel

Ralph S. Cryder Director

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